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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 25, 1964

Mr. Andre Provin  
1454 Stone Canyon Road  
Los Angeles 24, California

Dear Andre:

At last I have had the pleasure of hearing from you. I had decided that you and Dory didn't love me anymore, but now I feel set up again. Believe me, I would have had a bad time, as I really enjoy being with you.

As you probably know, Stuart has done no painting for the past year with the exception of one small casein that he made especially for our Christmas exhibition. This was when he had entirely recovered his vision in one eye which had been operated on and, I must say, was the most touching evidence of his devotion to the gallery. To quote him, "I couldn't let you down." At the moment, we have exactly two small oils and two medium size.

LETTER AND HIS ECOL 1962 30x24" - now on exhibition at the Pennsylvania Academy

PUNCH-CARD FLUTTER #3 1963 24x32" - now on exhibition at the Whitney Museum

By the time you arrive, at least one of these will have been returned. The price is pretty close to your piggy bank contents. All the larger examples have been sold, with a top price of \$25,000.

In addition to his eye situation, Stuart had a leg operation which turned out most satisfactorily. The enforced rest at the hospital and the continuity of wonderful news in the way of huge museum sales, a prize at the Pennsylvania Academy and tremendous articles about him in the London press and here plus an enthusiastic mention in an interview with pop-artist Lichtenstein - all these have put him into the most beautiful mood and I am sure we can arrange a gay evening with him.

And so, I look forward with great anticipation to your visit. Love to Dory and you.

As ever,

JCH/tm

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**GALERIE COARD**

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 55.000 NF

36, AVENUE MATIGNON  
PARIS 8<sup>e</sup>

TEL. : ELY. 28-18  
R.C. SEINE 27-810.308

22, January 1964.

Mrs. E. Halpert  
Down Town Gallery  
32 e. 51st Street  
New York. N.Y.

Dear Mrs. Halpert,  
I sincerely hope that you are well, that your projects  
are developing to your entire satisfaction and that  
life and affairs in New York are in full swing.  
It has been less than three months since I left New  
York and every day that passes I realize how much  
my trip was necessary on all fronts. I am thinking  
of returning soon, maybe this coming April. As you  
see, America has conquered me and now my objective  
is to build a bridge of business - Paris- New York.  
Amongst my encounters in America you were one of the  
most important, not to flatter you but simply to tell  
you how much I admire you and how happy I would be  
to develop a "business" with you and to have many  
"cups of tea" not only in business but in friendship.  
I have had no news at all from you about Ottesens  
paintings. I can not hide the fact that I am  
extremely impatient, not especially for a positive  
result (in two or three months it is very difficult  
to impose a new painter) but I would so much like  
to know your opinion on his work and its possibilities  
in America. I have an immense faith in Ottesen. He  
is an authentic painter which means everything. His  
work is becoming freer, denser and more profound.  
Your opinion is very important - in spite of the fact  
that you have seen but a small fragment.  
My dear Mrs. Halpert, I ask you to write me as soon  
as possible. I am awaiting news from you very eagerly

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## Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

20 January 1964

Mrs. Edith Halpert  
Downtown Gallery  
32 East 57th Street  
New York, New York 10022

Dear Mrs. Halpert:

Mr. von Groschwitz has asked me to send you entry forms for the following paintings and sculpture that he would like to include in the coming 1964 Pittsburgh International:

MORRIS BRODERSON  
STUART DAVIS  
ABRAHAM RATTNER  
BEN SHAHN  
EDWARD STASACK  
TSENG YU-HO

"Nun of the Skull"  
"Contranuities"  
"Gargoyles in Flames"  
"Alternatives"  
"Red Sky"  
"Rock among Rocks"

WILLIAM ZORACH

"Torso"

X We would be grateful to have three or more photographs of each, if they are available.

\* May I call your attention to the collection dates? If your gallery is going to be closed for the summer, it might be well for us to have everything picked up before that time.

Looking forward to hearing from you, I am,

Sincerely yours,

*Alice Davis*

Secretary for the International

Enclosures

Mrs. Habat C. Lee, 94 Juniper Road, Belmont 78, Massachusetts

(3)

purchases - even tho' it is my favorite  
pastime, wandering in & out of galleries,  
I find I have a terrible weakness for  
wanting to possess more than I have  
ready cash.

However, that doesn't mean  
I Sybil Stone called I wouldn't drop  
everything & be on the next plane with  
her to New York -

All this in way of saying  
thank you for being so patient with the late  
payments & nothing I'd like better than  
to see you & your marvelous gallery -

Sincerely, M. Dickie

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

TWENTY-SEVEN HUNDRED SOUTH MAIN STREET, BURLINGTON, IOWA

January 20, 1964

Dear Edith:

The Sheeler has arrived and is in good condition. We are enjoying  
it inordinately.

That is also a good description of how we enjoyed being with you.  
Next time, I trust, I'll be sufficiently on my toes not to allow you to  
pull that wool over my eyes and we will entertain you.

Keep your eye on the grinder--garbage that is.

With affection from us both,

*Dorothy Schumann*

DE:mcb

I don't know if James has had a chance to show you what I follow  
in my new venture yet the following

not to publishing information regarding sales transactions.  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 50 years after the date of sale.

January 22, 1964

Mrs. John D. Rockefeller III  
1 Beekman Place  
New York, New York

Dear Blanchette:

The enclosed material is self-explanatory and I will follow  
your instructions in connection with the restoration. Miss  
Wetherston has done considerable work for us and I have found  
her both knowledgeable and extremely capable. She has also  
done a great deal of work for the Whitney Museum and other in-  
stitutions and all of us have been completely satisfied with  
the results. As soon as I hear from you, I will communicate  
your wishes to her.

Incidentally, Mrs. Lawrence K. Miller, President of the Sha-  
ker Community at Hancock, called on me a short time ago and  
advised me that the Sheeler collection of Shaker furniture  
is about to be acquired by the corporation. However, I made  
it clear that one of the objects was to be made available for  
you, but somehow or other I have been unable to locate the num-  
ber of the specific item about which you wrote to me during the  
exhibition of this material at the Philadelphia Museum. I believe  
I sent your various letters directly to Charles Sheeler, but  
since he has just returned from the hospital where a major ope-  
ration had been performed, and inaddition Mrs. Sheeler is almost  
in a state of collapse as a result of this and all the problems  
in connection with his illness of these past few years, I would  
prefer not to disturb her at this time. Will you therefore be  
good enough to let me know whether you still wish (was it the  
washstand?) and if so whether you would prefer to have me com-  
municate with Mrs. Lawrence K. Miller, the president or whether  
you consider it simpler to work with her directly and have the  
delivery made at your convenience after the transaction is com-  
pleted.

Please let me know about both matters.

My very best regards,

Sincerely yours,

EGL/tm

P.S. I hope that you will come to the opening of the Morris  
exhibition, which I think will be a great surprise to you and

HUNTER COLLEGE  
OF THE CITY OF NEW YORK  
695 PARK AVENUE  
NEW YORK 21, N. Y.

Department of Education

January 18, 1964

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Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Dear Mrs. Halpert:

I don't know whether you remember me so I shall introduce myself. I am the wife of Dr. Joel Freedman and we last met at the Bethel Station.

In connection with my work here at Hunter College I have a question, and possibly a favor, to ask of you. I am engaged in "Project English" a U. S. Office of Education project in which we are trying to find a solution to the problem of many junior high school youngsters who live in the slums of New York and other cities, who are retarded in reading and therefore do poorly in all their work and drop out of school as soon as they can.

We are engaged in finding and creating reading materials which are close to their lives and their real interests as city children, and to themselves as Negroes, Puerto Ricans, and children of immigrant groups. We are exploring the relationships between their language patterns and the ease or difficulty of reading certain materials plus the relative effectiveness of various ways of presenting reading to them.

Our findings will be prepared in multigraphed form and be available without charge to teachers and administrators.

In looking for a suitable cover for our reports, we thought Ben Shan's painting, "The World's Greatest Comics" (1946) which shows a boy reading against a background of city buildings and school playground, expressed our theme perfectly. In the book in which it was reproduced your name was given as the source.

Can you tell me where the original is now and to whom I would have to apply to ask for permission to reproduce it? This would have to be a favor on the part of the owner, as the project does not have funds for it. On the other hand it would be a real service to the community, as we hope that our reports

January 16, 1951

Lynda Parlett

University of Arizona, SUPO 9919, Tucson, Arizona

Mrs Edith Halpert  
Downtown Gallery  
32 E. 51st St.  
New York, New York

Dear Mrs. Halpert,

I am a student at the U. of A. One of my courses, Seminar of Museum Techniques requires a term paper. The topic I have chosen concerns the life and works of Charles Demuth. I have done quite an extensive amount of research and have not been able to find much information.

Dr. Steadman, director of the art gallery, suggested that I write you for further information. If you could be of any help to me I would certainly appreciate it. I am especially interested in locating a catalog of one of his shows. If there is any charge for materials you could possibly "rush" me <sup>postpaid</sup>. I would be more than happy to reimburse you immediately.

Thank you very much. I really appreciate it. I am,

Sincerely  
Lynda Parlett

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

Olympia 7-1549



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impressed. He took Bernie's Rome address, and says he will introduce him to some people in Rome, and perhaps get him a show in Milan. Bernie is returning home to L.A. in July.

Sunday afternoon Joe came to the gallery with Naomi, and we had a pleasant lunch and part of the afternoon later with Morris. I have never seen him so relaxed and quiet--really very nice, and not in the least demanding. Now he is in Palm Springs, but is planning to come into town this weekend.

John Canady wrote Morris a very nice note saying he had just heard of Morris' injury.

Dodie Heath, a friend of John Frankenheimer, had left with us Morris' oil "The Priest" when she sold her house and left for Yugoslavia with her new husband. She had bought the painting two years ago. It was partly a gift from Frankenheimer, but she hadn't finished paying for it, and said we could sell if we found a good home for it, such as a museum, etc. Jim Harathis is very keen to acquire it for the museum collection, so perhaps he will find a donor for it. At any rate, he asked that it be included in the show.

Morris sends his love, as do Bill and I also. Please let me know if you have any suggestions about the Phoenix show.

Please give our very best to Adele, Natalie, and all friends.

As ever,

A handwritten signature in cursive ink that reads "John".

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218 Telephone 889-1735

29 January 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether the artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. John Marin, Jr.  
Downtown Gallery  
32 East 51st Street  
New York, New York  
10022

Dear Mr. Marin:

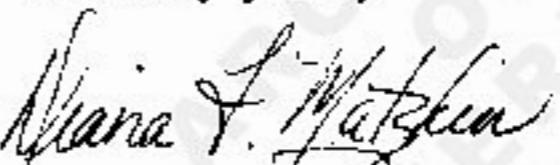
I have been given your letter of January 25 for reply. I have checked in our photograph files and discovered that we have not yet received photographs of the following works so kindly granted for our "1914" exhibition:

Weber, <u>New York, 1914</u>	X	
Stella, <u>Composition</u>		AB-197 x Sent 2/7/64
Dove, <u>Abstraction</u>	X	DG-80 X "
O'Keeffe, <u>Number 32 Special</u>		5636 X "
Marin, <u>Westport, Maine</u>		X Photos Sent

As I understand it from your letter, you have already sent or are about to send photographs of the Weber and Marin works. We would greatly appreciate it if you could also send us two black and white, 8"x 10" glossy photos apiece (with bill) of the other three works.

With your help and the help of many others, our Show is going extremely well. With many thanks for your kindness, I am

Sincerely yours,



Diana F. Matzkin  
Asst. to the  
Chief Curator

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**W.P.A.**

Dr. and Mrs. Walter Palmer Anderson  
accept with pleasure  
the kind invitation from  
The Downtown Gallery for  
January twenty-seventh,

910 Park Ave.  
New York City 10021.  
23 January, 1964.

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SHAKER COMMUNITY, INC.  
HANCOCK, MASSACHUSETTS  
*AN AMERICAN HERITAGE*

January 21, 1964

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

I was glad to have such a good talk with you and always feel I should apologize for taking so much of your busy time.

You spoke of having Florence Maine do an appraisal of the Sheeler Collection. We will be delighted to see her anytime and hope she can give us a few days advance notice so we can have the two buildings where the furniture is, unlocked and properly lighted. Both buildings are kept heated at about 60° to protect the collections, but on dark days lighting is a problem.

I think what you are doing for the modern artist is terrific and I admire especially what you have contributed to the Nation's Capitol.

Sincerely,

*Amelia Miller*

Mrs. Lawrence K. Miller  
President

abm/ec

January 20, 1964

W. R. Keating and Co., Inc.  
90 Broad Street  
New York, New York

Gentlemen:

With regard to the shipment of paintings to us from  
Abraham Rattner in Paris, we have had word from Mr.  
Rattner today that these will arrive on the U. S. A.  
ship Challenger.

Thank you for your attention and continued cooperation.  
We are grateful indeed.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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January 21, 1964

Associated Hospital Service of New York  
30 Lexington Avenue  
New York, New York 10016

Gentlemen:

On January 11th, we sent you a letter reading as follows:

"We are in receipt of your reminder of a payment due  
on our Group #60693. However, we can find no copy of  
the original bill.

Would you be good enough to send us a duplicate in-  
voice in order that we may expedite payment.

Thank you for your cooperation."

No reply has been received other than the so-called cancella-  
tion blank you sent to us, which contained the amount due,  
now enclosed.

Sincerely yours,

EGH/tm

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January 24, 1964

Mr. Felix Landau  
Felix Landau Gallery  
702 North La Cienega  
Los Angeles 69, California

Dear Mr. Landau:

Mrs. Halpert has asked me to drop you this note with regard to the Zajac EASTER GOAT #3.

Upon receipt of your letter of January 28, 1963, we followed your wishes expressed therein and sent the Zajac to the Knoedler Gallery.

It was a pleasure meeting you this week.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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K

January 27, 1964

Mrs. Sydney Stein Jr.  
1192 Westmoor Road  
Winnetka, Illinois

Dear Mrs. Stein:

Your letter addressed to Mrs. Nash (who is no longer associated with this gallery) was referred to me. It was very kind of you, indeed, to advise us about the receipt of the Tseng Yu-Ho painting.

I hope that you and Mr. Stein are enjoying this very handsome example of this artist's work - and that I will have the pleasure of seeing you again in the near future.

Sincerely yours,

EON/tm

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January 14, 1964

Mrs. DeWitt Brown Jr.  
c/o John Herron Art Museum  
Indianapolis, Indiana

Dear Mrs. Brown:

On October 18, 1963 we sent you seven photographs of  
paintings by Max Weber and John Marin.

If you are through with the ones which you do not plan  
to use, may we ask that you return these to us at your  
earliest convenience? Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

Association of College Unions Exhibit  
Indiana University, April 20-May 10

Arizona State University, Tempe  
Georgia O'Keeffe, "Horse's Skull on Blue."

Grace Borgenicht Gallery, New York City  
Milton Avery, "Robed Nude."

Leo Castelli Gallery, New York City  
Jack Tworkov, "Victim."

Columbus Gallery of Fine Arts, Columbus, O.  
George Bellows, "Polo at Lakewood."  
Thomas Hart Benton, "Abstraction."  
Charles Demuth, "Modern Conveniences."  
Preston Dickinson, "Still Life With Yellow-Green Chair."  
Yasuo Kuniyoshi, "Boy Stealing Fruit."  
Stanton MacDonald-Wright, "California Landscape."  
John Marin, "Ship, Sea, and Sky Forms."  
John Marin, "Seaside Interpretation."  
Maurice Prendergast, "Along the Shore."  
Charles Sheeler, "Bucks County Barns."

Cranbrook Academy of Art, Bloomfield Hills, Mich.  
Yasuo Kuniyoshi, "The Headless Horse Who Wants to Jump."

Detroit Institute of Arts, Detroit, Mich.  
Arthur B. Davies, "Vision Antique."

Downtown Gallery, New York City  
Arthur Dove, "Abstraction No. 3."  
John Marin, "Sea Piece With Boat."  
Ben Shahn, "The Passion of Sacco and Vanzetti."

Solomon R. Guggenheim Museum, New York City  
Joseph Albers, "Hommage to the Square."

Mrs. Edith Gregory Halpert, New York City  
Charles Demuth, "The Purple Pub (Cabaret Interior)."  
Alfred Maurer, "Duality."

Harvard University, Cambridge, Mass.  
Robert Motherwell, "Wall Painting."

Herron Museum of Art, Indianapolis  
Georgia O'Keeffe, "The Grey Hills."  
Maurice Prendergast, "The Park, Salem."

Joseph Hirshhorn Collection, New York City  
Willem de Kooning, "Woman."

University of Illinois, Urbana  
Charles Burchfield, "The Four Seasons."  
Ben Shahn, "Second Allegory."

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*CHP*

January 25, 1964

Miss Linda Merritt, Registrar  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 3, Minnesota

Dear Miss Merritt:

With regard to the Jack Levine NEIGHBORHOOD PHYSICIAN,  
1939, this should be insured for \$8000., the current  
market value.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

*Call return*



January 22, 1964

Mr. G. E. Caumont  
46 Christopher Street  
Montclair, New Jersey

Dear Mr. Caumont:

The next time you are in New York for a pick-up, would you be good enough to stop in here at the gallery. We have an eagle weathervane which needs reinforcement as well as possible other repairs.

I would appreciate it if you could drop a card ahead to let us know when you will be coming.

Also, may I take this opportunity to wish you very good luck in your new location.

Sincerely yours,

EOH/tm

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[Enc. Jan. 16, 1964]

LOS ANGELES: OFFICE OF THE UNIVERSITY PRESS

January 16, 1964

Professor Frederick S. Wight,  
The Truman  
Department of Art  
UCLA Art  
Los Angeles Campus

Dear Professor Wight:

I have just seen our sales and promotion manager who has asked me to pass along the following information to you concerning the Arthur Dove book. We will be happy to let Miss Halpert purchase 100 copies of the book for \$1.50 each, or if she prefers to take the whole lot of approximately 1500 copies we will sell them to her for \$1.00 each.

Perhaps Miss Halpert will want to write directly to our sales and promotion manager to set the order, arrange for shipping, etc. She may write to:

Mr. Harlan Kessel,  
Sales and Promotion Manager  
University of California Press  
2221 Fulton St.  
Berkeley, California 94720

Yours sincerely,

*Zac L. Weaver*

Zac L. Weaver,  
Editor

ccy: Harlan Kessel

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WILLIAM K. JACOBS, JR.  
SIX FIFTY FOUR MADISON AVENUE  
NEW YORK 21, N.Y.

January 23, 1964

The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Sirs:

I regret that previous plans make it quite  
impossible for me to accept your kind invitation to  
the Preview Reception on Monday, January 27th.

Sincerely,



WKJ/HT

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from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be presumed that the information  
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4417 Chain Bridge Rd.  
McLean, Va.

January 16 - 1964.

Mrs. E. Halpert Director  
The Downtown Gallery  
32 East 51 St.  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your kind  
offer to look at one of the Walt Kuhn  
Christmas Cards. I am sending you  
one.

Please give me an idea of its  
sale value and the possibility of selling  
them.

I can assess my own work, but  
not on prints of this kind. Thank  
you so much.

Sincerely,  
Norma Base

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Leo S. Guthman

January 22, 1964

The Downtown Gallery  
32 East 51st Street  
New York City, New York

Gentlemen:

Thank you very much for your kind invitation,  
addressed to Mr. Guthman, to attend the  
Preview Reception for Mr. George L. K. Morris  
on January 27th.

Mr. Guthman is presently out of the country, and  
is not expected to return until the middle of  
February, so therefore he will be unable to attend.

Very truly yours,

*Audrey F. Smith*  
(Miss) Audrey F. Smith  
Secretary to Leo S. Guthman

AIR MAIL

# THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

January 14, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your memorandum list no. 7360 of January 10, 1964.

This will confirm our request for the objects listed there except for the following:

No. 13 Isami Doi, Kauai Highlands  
No. 56 Bernard Karfiol, Circus Girls and Horses

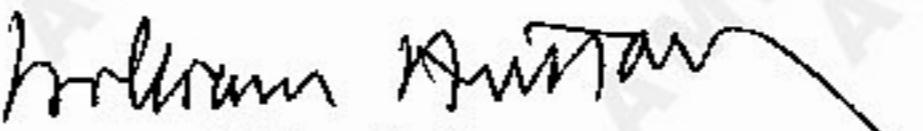
I note that we are responsible for insurance coverage at 90% of selling price.

You should hear from Budworth during the next week about the pickup time.

Thank you very much indeed for all your help in making this very good selection for our show. I appreciate your advice and your willingness to cooperate with us. Will you please thank Mr. Marin for his help?

My best wishes to you.

Sincerely yours,

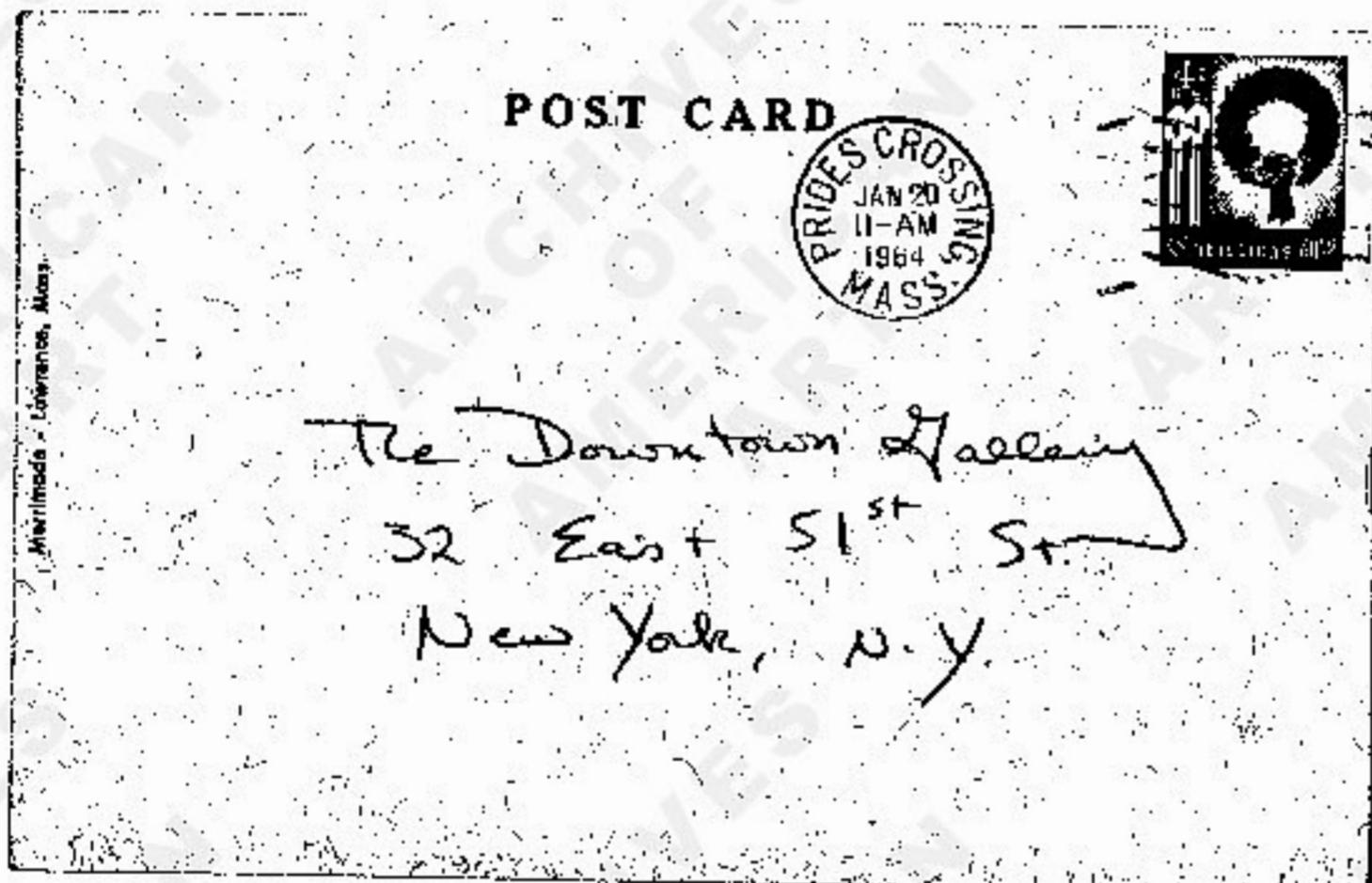


William Hutton  
Assistant Curator

WH:lkl

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.





1612 Franklin Street  
OAKLAND 12, CALIFORNIA  
Telephone Cleveret 1-3947

January 22, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I thought you might be interested in reading this article which appeared in one of our newspapers regarding your collection that is being shown here.

In the next few days, I will visit it myself. I will give you a full report. My sister has already been there twice.

Sincerely,

*Bernard A. Osher*  
Bernard A. Osher

BAO:eck  
Encls.

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA, CALIFORNIA TELEPHONE WOODLAND 5-8569

*Please file*

January 17, 1964

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

The photographs of the pen drawings have just arrived. How wonderful they are! You are indeed kind to donate one of them to the Santa Barbara Museum of Art. If it meets with your approval, I should like most to have #1432, the drawing of "Three Birds," by William A. Currier. Quite apart from the impressive skill with which it is executed, it is a beautifully balanced design and full of charming fantasy. I shall bring the drawing up before the Acquisitions Committee later this month; but I am sure there will be no hesitation in accepting the gift. Many, many thanks.

Sincerely yours,

*Tom*

Thomas W. Leavitt  
Director

p.s.: It will be good to see you in February.

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may be published 60 years after the date of sale.

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

Olympia 2-1444

January 29, 1964

**F**

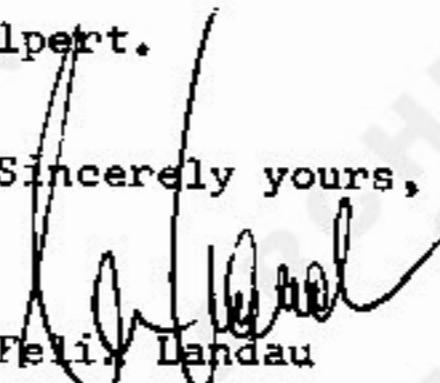
Dear Mr. Miller:

Thank you for your letter of January 24th. However, the Zajac which I referred to "Easter Goat #3", was lent by you to the "Fifty California Artists" exhibition which did not terminate until July, 1963.

Please be kind enough to check your records and let me know what has happened to the piece since the conclusion of the above mentioned exhibition.

I look forward to seeing you again the next time I am in New York.

Please give my best regards to Mrs. Halpert.

Sincerely yours,  
  
Felix Landau

Mr. Tracy Miller  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

FL:jj

22 January 1964

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

*Self  
Rec*

Dear Mrs. Halpert:

I find I must again write for a current market value  
on a work in the Walker Art Center collection. This, as  
previously, will be for private use.

*K2500*

Jack Levine 1915 -  
NEIGHBORHOOD PHYSICIAN, 1939  
oil on panel 48" x 30"  
Acquired from The Downtown Gallery  
June, 1943.

I will appreciate your attention.

Sincerely yours,

*Linda Merritt*

Linda Merritt  
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER  
LOS ANGELES 24, CALIFORNIA , 90024

January 16, 1964

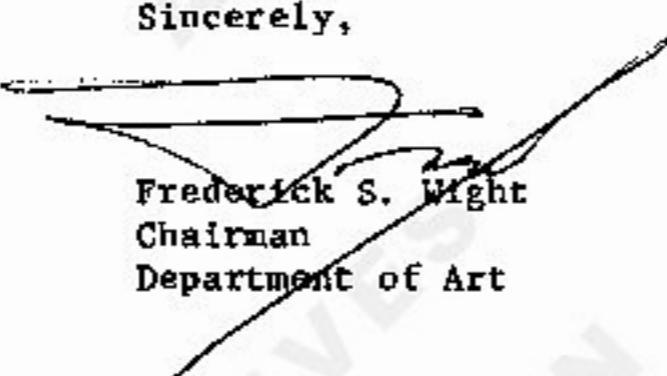
Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I enclose a letter from the University Press which is quite self-explanatory.

I am sure you are already rushing to your checkbook and will build a dike in Holland of the books on Arthur Dove.

Sincerely,

  
Frederick S. Wight  
Chairman  
Department of Art

FSW:cf  
Enclosure

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

January 25, 1964

Mr. James R. Sloane  
The Chase Manhattan Bank  
Rockefeller Plaza at 49th Street  
New York, New York 10020

Dear Mr. Sloane:

I have recently received a redemption note or credit for  
U.S.A. treasury bills due January 15, 1964.

Is it not possible to purchase the current treasury bills,  
carrying the same interest, so that the principal will be  
subject to immediate interest?

Would you be good enough to let me know at your earliest  
convenience.

Sincerely yours,

EGH/tm

A handwritten signature consisting of the initials "EGH" followed by a stylized, upward-swinging flourish.

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 21, 1964

Rich Displays  
18 East 60th Street  
New York, New York

Gentlemen:

Would you be good enough to make us a sign as per the  
enclosed - 9" high and 30" across. This should be in  
blue lettering on grey board as per the enclosed sample.

Also, would you telephone me when you receive this and  
let me know when we may have the completed sign? Thank  
you for your cooperation.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 22, 1964

Mr. James W. Foster Jr., Director  
Honolulu Academy of Arts  
900 South Beretania Street  
Honolulu, Hawaii

Dear Jim:

My follow-up folder also includes a receipt from you for eight  
cuts we lent to you for catalogue reproduction. This is dated  
July 12, 1963. Would you be good enough to trace these and  
make sure that they are returned to us as we will have occasion  
to use these cuts again in the future.

Many thanks for your attention in this matter.

As ever,

EGH/tm

January 22, 1964

Miss Mirella Bentivoglio  
Via Archimeda 139  
Roma, Italia

Dear Miss Bentivoglio:

Your letter dated December 7th and the magnificent book  
on Ben Shahn arrived two or three days ago - simultaneously - and I am writing to tell you how utterly delighted I  
am with both.

It is one of the most beautiful books I have seen in recent  
years and represents a very special experience as the repro-  
ductions, which so often irritate me, are in this instance  
of exceedingly high quality, both in black and white and in  
color.

Unfortunately, I cannot read the text, although my high  
school Latin is of some help and in time I may be able to  
follow through. In any event, I will call on one or two  
friends to translate for me as I am sure that your text  
is first-rate.

Again, I want to thank you profusely for remembering me  
and sending me a copy of this beautiful book - and your  
letter.

I do hope that you will have occasion to be in New York  
in the near future and that I shall have the great pleasure  
of seeing you again. Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

January 29, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

We have just received a letter from the Honolulu Academy of Arts, in which they refer to the cuts which we used for the catalog of your exhibition.

Our records show that these cuts were returned to your gallery, by parcel post, on August 22, 1963.

Sincerely yours,

*Gertrude R. Egner*  
(Mrs.) Gertrude R. Egner  
Registrar

cc Honolulu Academy of Arts

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DONALD MORRIS GALLERY

January 17, 1964

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York 22, New York

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Dear Edith,

Enclosed is a check for \$1,500 on account. We have not sold  
the two Rattner lithographs and will return them as you re-  
quested.

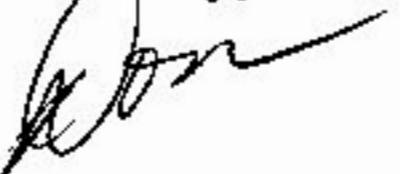
Florence and I have always enjoyed all night affairs...all  
night movies, all night parties and all night conversations.  
And we particularly enjoyed our last long talk. It really  
was great, and so gratifying to hear views we share. It is  
sometimes difficult to keep a proper perspective in the  
chaotic art world of today. But I am convinced that the  
dirty word "integrity" will win out in the long run.

We have been contacted by three museums who are putting on a  
show entitled "100 Years-American Artist and Nature". They  
asked our suggestions of artists to be included in the exhibi-  
tion, and we recommended a number of your artists. We sug-  
gested they contact you which I presume they will do or have  
already done. The three museums are the Fort Wayne Indiana  
museum, South Bend, Indiana, museum and Kalamazoo, Michigan  
museum.

I think it's time we started thinking about bringing some  
Dove's here, to enable us to do some pre-selling before the  
exhibition. I will try to get in sometime in the latter part  
of January and at that time I would like to pick up some  
Dove's to bring back. In fact, if you like, I could give one  
of them to the museum exhibition mentioned above. I will  
let you know before I come in.

Again our thanks for a most enjoyable evening. Best wishes  
for the New Year.

Sincerely,



I assumed from your letter that Mr. Weber<sup>2</sup>  
withheld the picture because it was one  
he particularly like - as you know via  
Sam Husted, I think it's a marvelous  
one and very glad that you decided to  
sell it.

I don't know when I will be  
in New York as ski week-ends seem to  
occupy so much of Jan & Feb & packing  
& unpacking seems endless so I sort of  
stay home in between junks to the  
country - & besides it's better if I stay out  
of art galleries & concentrate on painting current

Get to your galleries That  
Afternoon -

Did you ever run  
across any painting by  
A. Preyer & Young man  
by the name of H. Weert?

I saw some of his work  
in Boston years ago  
(87 to be exact) & he  
should have produced  
some thing by now.

Sincerely  
Jan 20 J. Blodgett Ward  
(Mr. Joseph)

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January 21, 1964

The Chase Manhattan Bank  
Rockefeller Plaza at 49th Street  
New York, New York 10020

Gentlemen:

As you requested of Mr. Haith today and pursuant to our letter of January 20th, the attached card bears the signatures of Richard F. Miller and William Haith for identification when cashing our employees checks.

I trust that all is now in order and that we will have no further difficulties.

Sincerely yours,

EOM/tm

2--American art

"Examples are Marin's interpretations of the Maine coast, O'Keeffe's depictions of the American Southwest, and Stuart Davis's abstractions of New York City and New England towns."

The earliest works in the show--from the decade beginning in 1910 when the so-called "ash-can" school of realism was already established--are George Bellows' "Polo Players" and John Sloan's "Sixth Avenue L."

"At that time," Hope points out, "a number of young Americans, who were to become major painters, were living in Paris, and were influenced there by Fauvism and cubism. Among them was Arthur Dove, the first American abstract painter, one of whose works is in the show.

"A major event in the American art world, the Armory Show of 1913 in New York City, introduced European modernism on a large scale. Among the pioneer American modernists who then began to exhibit were Max Weber, Marsden Hartley, and John Marin, all represented in the exhibit by important early works.

"A second group of modernists, developing in the 1920's, were the 'immaculates' or 'precisionists', like Georgia O'Keeffe, Charles Demuth, Niles Spencer, and Charles Sheeler.

"The trend of the 'ash-can' school continued in the 20's and 30's in the work of other realists such as Edward Hopper and Charles Burchfield. During the depression years, the regional movement developed in the Midwest, with such artists as John Steuart Curry, Grant Wood, and Thomas Hart Benton (painter of the large Indiana murals in the I.U. Auditorium).

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# THE TAFT MUSEUM

316 Pike Street Cincinnati 2, Ohio

KATHERINE HANNA, DIRECTOR

AFFILIATED WITH THE CINCINNATI INSTITUTE OF FINE ARTS

January 23, 1964

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

With the conclusion of "American Signs and Symbols" I should like to express once again my gratitude to you for assisting us in making this exhibition a memorable one. Your loan was instrumental, both in establishing the quality desired and in the comprehensive nature of its purpose. We were pleased with many enthusiastic and appreciative comments about the historical as well as artistic content.

The exhibition was extremely well received and visitors seemed to derive genuine pleasure and satisfaction. We continue to receive letters from museums throughout the country inquiring if the exhibition could be made available to them, as well as most interesting comments on the excellent and varied material.

On behalf of the Trustees and the staff, I want to thank you most wholeheartedly.

Sincerely yours,

*Katherine Hanna*

Katherine Hanna  
Director

KH:dgw

So many complimentary messages came  
many inquiries about where N.E.S. Hanna  
urged them to visit your gallery.  
P. soon we are back safely.

K.H.

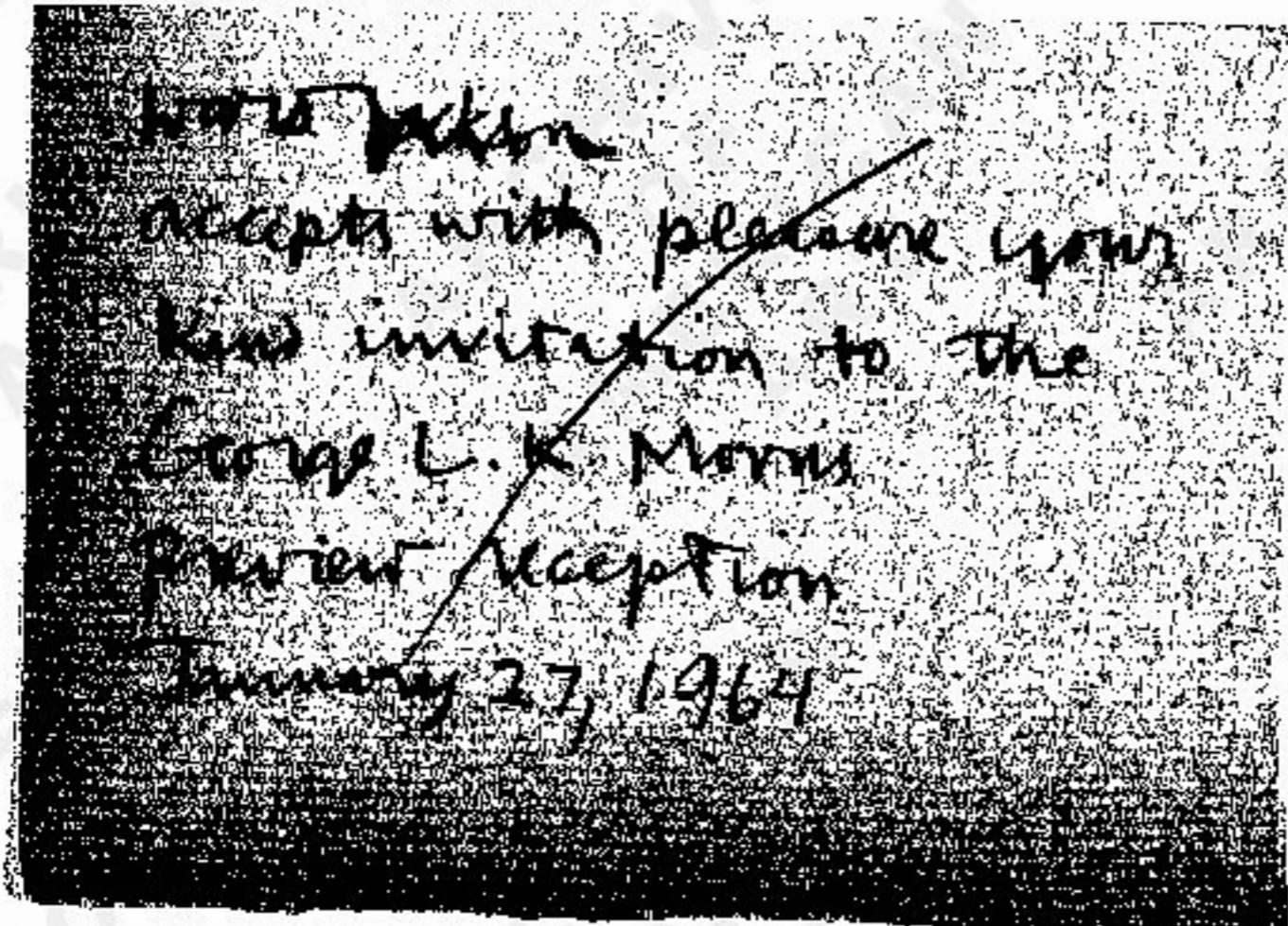
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may be published 50 years after the date of sale.

WILLIAM T. KEMPER  
KANSAS CITY, MO.

January 21, 1964

Mr. William Thornton Kemper  
regrets that he will be unable  
to accept the kind invitation  
of Mrs. Halpert and Mr. Morris  
for Monday, the twenty-seventh  
of January.

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January 25, 1964

Mr. Bernard A. Osher  
Golden West Savings and Loan Association  
1632 Franklin Street  
Oakland 12, California

Dear Bernard (May I?);

Thank you so much for sending me the clipping from San Francisco. Helen Heninger (Gump's) spent last evening with me and enthused about the installation of the exhibition and incidentally about the paintings and sculptures as well. While I hate having many of my favorite works of art away from my home territory, it is gratifying to learn that there are so many young people who respond enthusiastically. I was particularly pleased with the many letters I received from artists of the current generation - from Santa Barbara and Honolulu, where this exhibition was held prior to its arrival in San Francisco. The fact that individually and collectively they realized that a creative artist does not create one single image which he repeats indefinitely, or as long as sales continue, and that - on the contrary - the evolution from early to late examples by a single artist indicating the explorations with their variations in theme, treatment and mood are recognized, admired and - what is most important - encourage these youngsters in trying to follow the path of an evolution, makes all this worthwhile.

To switch from esthetics to finance, would you please send me some sort of an entry blank or whatever so that I can make my first small deposit or investment or whatever. At the moment, I would like to start my fund in the Golden West Savings not with bullion but with a check which I am enclosing and which, I am sure, has to be accompanied by some sort of paper making it an official deposit. Won't you please send me the necessary forms to fill in or out or whatever the procedure may be.

I should very much like to get word of your sister's reaction to the exhibition which, as you know, includes only a portion of the overall collection and I would welcome also your response after you visit the Palace of the Legion of Honor.

Best regards,

Sincerely yours,

ECH/tm

3

GORDON T. HEALD  
61 FOREST STREET  
NEEDHAM, MASSACHUSETTS 02192

We remember warmly the friendliness  
of our first visit with you and  
look forward to another such meeting.

Very sincerely yours,

Gordon T. Heald

P.S. If there are any charges relating  
to the painting that I have not  
taken care of, please notify me.

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 16  
1964

JRB

Dear Edith —

Thanks for the kind words  
about the Christians form. The problem  
that drove it into its 1963 form was  
(+ is) I during concern to me — so I  
felt it must be that Christians form if I

January 27, 1964

Mme. N. Griliches  
Galerie Coard  
36, Avenue Matignon  
Paris 8, France

Dear Mme. Griliches:

Thank you for your very charming letter.

Yes, indeed, "affairs in New York are in full swing" and we are kept mighty busy, thanks to the enormous interest in American art among the largest public in art history.

In our most recent exhibition, which closed on Saturday, January 25th, we included a painting by Ottesen - one of the gouaches, which we had framed for the occasion. Although it was admired by several visitors, the price deterred them from making a purchase. As I wrote you previously, I was rather startled when the francs turned into dollars plus the fact that those figures were indicated as "net". Also, as I advised you, it was a mistake to price the paintings so high in view of the fact that the artist is entirely unknown in America and, under the circumstances his paintings are much too high to attract purchasers. I am very glad to hear that you are planning to be in New York as it will be a great pleasure to see you again and will also provide an opportunity for us to discuss this situation in detail. It will be wonderful if you could arrive here in March when the Rattner exhibition will be current. We can then make further plans in this connection and I can send on a complete record of his previous achievements.

In any event, I anticipate your visit. Meanwhile, my kindest regards.

Sincerely yours,

EGH/tm

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BERNARD BRISTER • COUNSELOR IN PUBLIC RELATIONS • 211 NORTH ERVAY STREET • DALLAS

January 28, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of January 22  
regarding the Ben Shan print, POET.

Please send me a copy of the print and bill  
me at the above address.

Thank you.

Sincerely yours,

*Bernard Brister*

Bernard Brister

BB:jc

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THE CORCORAN GALLERY OF ART  
WASHINGTON 6, D. C.

January 29, 1964

Dear [redacted]

Monday noon, February 3rd will be a pleasure. I'll depend on your local sandwich man and bring only a big appetite. Am looking forward to seeing you again, and to conversation. Kindest regards,

Hurriedly,

*Don*

Donelson F. Hoopes  
Curator

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obtained after a reasonable search, whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

109 South Market Street  
Baltimore, Maryland, 21223  
January 18<sup>th</sup>, 1964

Dantons Gallery  
32 East 51<sup>st</sup> Street  
New York - New York

Dear Sir or Madame,

Please allow this correspondence to  
serve as a request for a catalogue of your  
current exhibition Kuniyoshi - Steele. I  
would be most appreciative of receiving a copy.  
Further - if it be possible - I would greatly  
appreciate knowing the prices - or price  
range on Kuniyoshi lithographs. They  
are of special interest to me.

Thanking you most sincerely  
for your kind attention concerning the above,  
I remain,

Respectfully,  
Bill Weber, Jr.

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CONTEMPORARY ARTS ASSOCIATION • 6945 FANNIN STREET • HOUSTON 25, TEXAS

January 22, 1964

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

What seemed to be so much time in mid-December seems to have shortened drastically. I hope we can make arrangements on choice of paintings for our "Three Ages" exhibition opening March 5, 1964.

Since I cannot come to New York, I have asked a friend and former Museum volunteer Mr. Al. Marsh to act as liaison. He will make any decisions concerning the exhibition, since he is familiar with our Museum and its workings.

I intend to ask Mr. de Menil and Mr. Strauss for the loan of their paintings and will let you know as soon as they respond.

The Board of Directors have requested me to ask if the Museum will receive a commission on any painting sold? I realize most people in purchasing an important work prefer to do so in New York but we might be able to make a sale if a commission to benefit the Museum is offered.

Sincerely,

*Henri Gadbois*  
Henri Gadbois  
Chairman, "The Three Ages"

HG/bjs

cc: Mr. Al Marsh  
18 Bedford Street  
New York, New York

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 25, 1964

Mrs. Edward Seeberg  
289 Beard Avenue  
Buffalo 14, New York

Dear Mrs. Seeberg:

The two Edward Stasack paintings, together with the Ben Shahn silkscreen, which you had selected, are being shipped to you via Air Freight, which is the cheapest form of transportation today. The consignment invoice is enclosed and the receipt form will be mailed to you as soon as the objects are picked up.

It was so nice meeting you and I hope that, after having an opportunity to live with the two paintings in your own environment, you can make an easy selection. In any event, I look forward to hearing from you shortly.

Sincerely yours,

EGH/tm

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archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

THE ASIA SOCIETY

712 East 64th Street, New York 21, N. Y.

Phone 1-4210

January 24, 1964

Mr. Gordon B. Washburn acknowledges  
with thanks your kind invitation to  
the preview reception in honor of  
Mr. George L. K. Morris on Monday,  
January 27. He regrets, however,  
that his being out of town will pre-  
vent his attendance.

The Downtown Gallery  
32 East 51 Street  
New York, New York

# Philadelphia Maritime Museum

Just Off Independence Square

219 SOUTH SIXTH STREET

PHILADELPHIA 6, PENNSYLVANIA WA 5-5440

Trustees

J. Welles Henderson, Chairman

Rawle & Henderson—Partner

Frank T. Howard, Senior Vice President

Provident Tradesmen's Bank & Trust Co.

S. Gray Dayton, Jr., Partner

Elkins, Morris, Stokes & Co.

Director

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Port Wardens

Morgan D. Brown, Partner

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Hamilton Cochran

Author-Historian

Neelin F. Davis

Investment Banker

John Hyland Dilks, President

Old Comfort Co., Inc.

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U. S. Customs Service

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The Atlantic Refining Company

Walter W. Shewell, President

International Resistance Co.

Bradford Smith, Jr., President

Insurance Co. of North America

Commerce Port Wardens

Rear Adm. R. W. Cavenagh, USN

Commandant Fourth Naval District

L. Rodman Page

Continental Corinthian Yacht Club

Col. Elmer P. Yates, District Engineer

U. S. Army Engineer District,

Philadelphia

Hon. James B. J. Tate

Mayor, Philadelphia

Capt. F. McCabe, Capt. of the Port

U. S. Coast Guard

January 24, 1964

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

It was nice to see you recently. Unfortunately, I have been unable to find an "angel" to contribute the wherewithal for acquiring the woodcarvings, your photograph of which is enclosed herewith.

If you are ever in Philadelphia, please let me know as I would be pleased to show you the Philadelphia Maritime Museum.

Sincerely yours,

*J. Welles Henderson*  
J. Welles Henderson

JWH/amd/enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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January 27, 1964

Mrs. Robert W. Stoddard  
19 Monmouth Road  
Worcester, Massachusetts

Dear Mrs. Stoddard:

I want to advise you of the fact that the two paintings which you and Mr. Stoddard wished to see have arrived at the gallery and are available for your inspection at your convenience.

Won't you please let me know when you plan to pay us a visit. I still hope, of course, that you have decided to retain the very handsome O'Keeffe painting BLUE SKY, but would be grateful to you for advising me accordingly - or otherwise.

Meanwhile, my best regards.

Sincerely yours,

EHH/tm

riar to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

January 28, 1964

Mr. Robert Fraser  
Robert Fraser Gallery Ltd.  
69 Duke Street, Grosvenor Square  
London W.1, England

Dear Mr. Fraser:

Will you please advise me whether the Stuart Davis  
painting has been delivered to you or to your client.  
I wrote to The Tate Gallery requesting that this be  
attended to, but have had no word from the gallery nor  
have I heard from you.

Do please let me know.

Sincerely yours,

EOH/tm

P.S. I have a copy of my letter dated December 23rd,  
addressed to Sir John Rothenstein, releasing the paint-  
ing as you had requested.

rior to publishing information regarding sales transactions, co-sellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

January 23, 1964

Dear Edith,

I appreciate your invitation to the preview reception at the opening of the George L. K. Morris exhibition. I have been trying to arrange my schedule so that I might attend; but life is contrary. I must be in New York on February 3, so I am unable to get away this coming Monday. Perhaps if you are free for just a little while at noon on the 3rd, could we have lunch? Al fresco is fine with me if you are rushed. Will give you a call.

Ginny and I are enjoying the Karfiol- it is a delightful little painting. We think your Christmas exhibition idea is just great!

With kindest regards,

Cordially yours,

*dm*

Donelson F. Hoopes  
Curator

Mrs Edith Gregor Halpert,  
Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Tauay 27<sup>th</sup> 1961

The Dowdall Galleries  
New York, N.Y.

Attention: Mr. Tracy Hullen, Secretary to Mr. Hansen

gentlemen:

Thank you very much for your letter of Tauay 10<sup>th</sup> advising me  
that the See Slave painting "The Doctor" is now ready to be  
shipped via Air Express.

Could you please send it to: Mr. GREGORY STAINES

% Pitt and Scott  
24 Rue Mont Thabor  
PARIS 1<sup>er</sup>, FRANCE

At the same time I should appreciate you sending me  
by return mail an invoice for this painting to be used in  
clearance through French customs. In order to minimize  
charges, please make out the invoice for the amount of  
\$15.00. This amount also should be used for insurance  
purposes in order to avoid any discrepancy while clearing the  
painting through Customs.

3--American art

Mr. and Mrs. Otto L. Spaeth, New York City  
Edward Hopper, "Morning in South Carolina."

Walker Art Center, Minneapolis, Minn.  
James Brooks, "Kerrig."

Maynard Walker Gallery, New York City  
Walt Kuhn, "Clown With Drum."

Washington University, St. Louis, Mo.

Sam Francis, "Arcueil."

Philip Guston, "If This Be Not I."

Willem de Kooning, "Saturday Night."

Conrad Marco-Relli, "The Arrival."

Jackson Pollock, "Sleeping Effort."

Whitney Museum of American Art, New York City

Charles Burchfield, "Ice Glare."

John Steuart Curry, "Baptism in Kansas."

Stuart Davis, "Owh! in San Pao."

Richard Diebenkorn, "Girl Looking at the Landscape."

Philip Evergood, "Virginia in the Grotto."

Morris Graves, "Flight of Plover."

Karl Knaths, "Mexican Platter."

Charles Sheeler, "Architectural Cadences."

John Sloan, "Sixth Avenue Elevated at Third Street."

Max Weber, "Chinese Restaurant."

Mrs. Marion Wohl, New York City  
Franz Kline, "Elizabeth."

Mr. & Mrs. Adolph Gottlieb, East Hampton, N.Y.  
Adolph Gottlieb, "Ascent."

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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established after a reasonable search whether an artist or  
archivist is living, it can be presumed that the information  
may be published 60 years after the date of sale.

January 20, 1964

The Chase Manhattan Bank  
Rockefeller Plaza at 49th Street  
New York, New York 10020

Gentlemen:

Please note that the following people are authorized  
to cash endorsed Downtown Gallery checks to employees.

Richard F. Miller

William Haith

Would you make a note of this in your records so that  
we will not experience any further delays. Thank you.

Sincerely yours,

EGH/tm

Prior to publishing information regarding individual transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1285 AVENUE OF THE AMERICAS  
NEW YORK

Mr. Dawson Sommers  
regrets  
he is unable to attend  
the Preview Reception  
on Monday, January 27, 1964

January twentieth  
nineteen hundred sixty-four



January 24, 1964

Mr. William Lane  
Holman Street  
Lunenburg, Massachusetts

Dear Bill:

I thought it wise to make my letter formal and am enclosing  
an extra copy in the event that you would like to forward  
it to the inspector. He may come in here to see some clip-  
pings if he likes, to support these statements and, if he  
looked at the most recent sales, with Marins sold at \$6000.  
to \$12,000.; Stuart Davis up to \$25,000., etc., etc. I think  
that he would be convinced.

How come you and Saundy have not paid me a visit for so long?  
I miss you both very much and should love to see you. Do let  
me know in advance so we can have a really gay party.

Sincerely yours,

EOPH/tm

# robert fraser gallery ltd

69 Duke Street Grosvenor Square London W1  
Mayfair 7196 Cable: Frasers London W1

Prior to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archiver is living, it can be assumed that the information  
may be published 60 years after the date of sale.

30th January, 1964

Mrs. Edith Gregor Halpert, Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York

Dear Mrs. Halpert,

Many thanks for your letter of January 28th.  
Contranuities has indeed been delivered safely to its  
new owner Mr. E.J. Power, and he is very pleased with  
it. You will be receiving payment within the next  
few days. I must apologize for the delay in sending  
you this, but as you specifically asked for the pay-  
ment to be made in U.S. dollars, special arrangements  
had to be made, which took longer than usual. I, in  
fact, had put off writing to you until now, as I was  
really waiting to tell you that the payment was com-  
ing through.

Many thanks for all your cooperation. With best  
regards.

Very sincerely yours,



Robert Fraser

not to publishing information regarding sales transactions.  
Sellers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

LAW OFFICES OF  
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IRVING CONSTANT  
BERNARD STEBEL  
ROBERT B. CLUCKMAN  
RONALD GREENBERG

598 MADISON AVENUE  
NEW YORK 22, N.Y.  
PLAZA B-2700

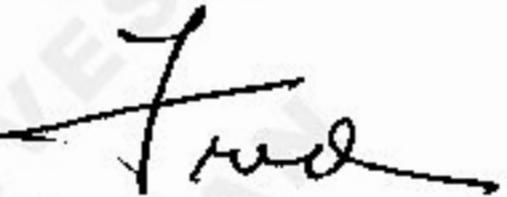
January 27, 1964

Mrs. Edith G. Halpert  
Downtown Gallery, Inc.  
32 East 51st Street  
New York, New York

Dear Edith:

Enclosed is a copy of my letter of even date  
to Mr. Maloney, which encloses a copy of the letter request-  
ing the tax ruling.

Sincerely,



FB/ias  
Enclosure

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January 22, 1964

Mr. James W. Foster Jr., Director  
Honolulu Academy of Arts  
900 South Beretania Street  
Honolulu, Hawaii

Dear Jim:

I have just received word from San Francisco to the effect that the collection had arrived, was set up and looked very handsome at the de Young Museum, but am still disturbed about the condition report both ways and will be anxious about the paintings until they come back home to Mama. Meanwhile, it occurred to me that I had no word from you regarding any report to the insurance company either at Santa Barbara or Honolulu, but hope that this was taken care of automatically as, when the collection arrives in New York and is checked - and if I find some serious damages - I realize it will be necessary to have individual reports with individual insurance agents in the two separate locations. Please check and let me know whether the report has been sent in in Honolulu and I will check further with San Francisco.

At last, the missing photographs have reached Tom Leavitt in Santa Barbara and he selected one of the three that I had suggested for consideration. The original is about to be shipped to the museum and I have been going nuts trying to figure out how it should be worded (I am referring to the credit line or label) to indicate that this is actually a gift to you in care of the Santa Barbara Museum. Since you are young and bright, would you please let me know what you think would appear appropriate in an institution (art).

As you may gather from the tone of the letter, I am very weary and what I need desperately at the moment is a trip to Honolulu, but it is utterly impossible for me to get away. However, a Hawaii postmark always gives me a boost and I would love to hear from you very shortly.

Aloha,

EGH/tm

P.S. I was simply delighted with your Christmas card and wish you could extend my affectionate greetings to all the birdies in the tree and the parents.

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may be published 60 years after the date of sale.

APK

January 25, 1964

Mr. Justus Bier, Director  
The North Carolina Museum of Art  
Raleigh, North Carolina

Dear Mr. Bier:

Thank you for your letter.

Much as I would like to cooperate with you, I find that the only photograph of the Pilot Boat Figure "Henry Clay" had been sent to Katherine Hanna, Director of the Taft Museum in Cincinnati. However, if you would like to have us rephotograph it at this time, we will be very glad to do so. I believe the photographer charges \$4.50 for a negative and a print. Do let me know.

Perhaps you would be interested in seeing a catalogue of the exhibition which I had originated in the Spring of 1963 and which has been picked up not only by The Taft Museum, but by the Des Moines Art Center (with some fascinating additions) and now en route to The Addison Art Gallery in Andover, Massachusetts. In any event, I am enclosing it as you might find it rather entertaining.

Let me know if you would like to have the photograph as we now have the sculpture at the gallery.

Sincerely yours,

EGH/tm

GORDON T. HEALD  
61 FOREST STREET  
NEEDHAM, MASSACHUSETTS 02192

Jan. 30, 1964

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert:

I am most embarrassed at my long delay  
in making a decision on the Marin watercolor  
that has been in my possession these last  
two months. In truth our new home  
has taken considerably more time to get  
organized than we had originally planned.  
Only last week did we finally finish the  
furnishing.

We didn't want to make a final  
decision on something as important as our  
wedding present to each other, until it  
could be hung in its proper setting.

During this time we have viewed  
Picasso's <sup>and</sup> Marin's at various museums, including

DEALERS IN FINE ART

IRVING GALLERIES



APTOR HOTEL  
908 EAST JUNEAU AVENUE

MILWAUKEE 2, WISCONSIN

Broadway 6-5730

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Jan. 27, 1964

Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Edith:

Enclosed is the receipt for the 2 Marin watercolors you sent. I am enclosing a check for \$500.00 as deposit on at least one of them. I will let you know if I want them both.

Thanks for your cooperation, and my best personal regards

Very truly yours,

Irving Galleries, Inc.

Irving Lantz Pres.

IL/fjs

CHARLES P. PENNEY, JR.  
OLCOTT, NEW YORK

January 21, 1964

Dear Mrs. Halpert,

I'm sorry I will not be in New York on January 27th to attend your Preview Reception and Cocktail Party. Thank you very much for inviting me, however.

Kindest regards,

Charles P. Penney, Jr.

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PL  
POV  
Prob of  
Cust notes re below  
put up  
2/7/64

January 22, 1964

Mr. Charles D. Clark  
Charles Clark Chevrolet Co.  
McAllen, Texas

Dear Mr. Clark:

On my return from a trip I found your letter of January 14th and am writing promptly to apologize for the delay in my reply.

It is very difficult to quote a price range of the O'Keeffe paintings as the variation is considerable, depending on the period of the work, the size and the subject matter. However, based on the former, the prices start at about \$3000. and continue up to \$15,000. except for a very small number that ranges up to \$20,000.

When you are next in New York, may I suggest that you drop in to the gallery and see a complete photographic record and a number of paintings which we have on hand and which will furnish a much more concrete report than I can cite in a letter. I'll look forward to your visit.

Sincerely yours,

EGH/tm

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January 29, 1964

Mrs. E. M. Jette  
Sebec, Maine

Dear Mrs. Jette:

Mrs. Halpert has asked me to thank you for your kind  
invitation and to say that she will be delighted to  
dine with you on Monday, the tenth of February.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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## NEUBERGER & BERMAN

MEMBERS NEW YORK STOCK EXCHANGE

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CORTLANDT 7-2600

120 BROADWAY

NEW YORK 5, N. Y.

CABLE ADDRESS:  
"NEUBERGER, N. Y."

January 22, 1964

The Downtown Gallery  
32 East 51st Street  
New York 19, New York

Gentlemen:

Mr. Roy R. Neuberger will be delighted to  
attend the Preview Reception for George L. K. Morris on  
Monday, January 27th.

Sincerely,

*(Miss) M. Platoff*  
(Miss) M. Platoff  
Secy to Roy R. Neuberger

QUADRUM

REVUE INTERNATIONALE D'ART MODERNE • INTERNATIONAL  
MAGAZINE OF MODERN ART • RIVISTA INTERNAZIONALE D'ARTE  
MODERNA • INTERNATIONALE ZEITSCHRIFT FÜR MODERNE KUNST

January 17th, 1964

Directeur:  
E. GOLDSCHMIDT  
19, rue de la Madeleine  
Bruxelles  
Tel. 19.00.63

DOWNTOWN GALLERY  
32 E. 51

NEW YORK C.

*POL*  
*Rebucat*

Dear Sirs,

QUADRUM prepares now its 16th and 17th volumes and wishes to give in the coming issues more space than up to now to American art and the American art scenes.

We would therefore very much appreciate if you would put QUADRUM on your regular mailing list, and to have sent your announcements and catalogues to our editorial office, 19 rue de la Madeleine, Brussels.

Your cooperation will be of the greatest help for our purpose and we thank you in advance for your kind assistance.

Yours Sincerely

for QUADRUM  
The Director

*F. Glantz*

E. GOLDSCHMIDT

QUADRUM

est publié par

L'ASSOCIATION POUR LA DIFFUSION ARTISTIQUE ET CULTURELLE (A.D.A.C.) A.S.B.L.  
SOCIÉTÉ AUXILIAIRE DU PALAIS DES BEAUX-ARTS, 10, RUE ROYALE, BRUXELLES

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ONE BEEKMAN PLACE

January 29, 1964.

Dear Edith,

Thank you for your letter of January 22nd telling me of Miss Watherston's recommendations for work on the Charles Sheeler painting, "Conversation - Sky and Earth". I shall be glad to have her proceed on the work recommended for an estimated cost of \$450. I hope that it will not take too long for this work to be accomplished as I am anxious to have the painting back. I am sure it will look infinitely better.

As to the matter of the Sheeler collection of Shaker furniture, I am happy to hear that it is going to the Shaker Community at Hancock. It is so long ago that you and I discussed a possible purchase of one of these pieces for our collection that I also have forgotten which one I expressed an interest in having. I suggest that, as it stands now, you discount my former request and inform Mrs. Miller for me that I am no longer interested in purchasing one of the pieces. I think it is much better for the collection to be altogether at Hancock. Thank you, however, for remembering my request of some months ago.

With best wishes to you as always,

Sincerely yours,

*Blanchette Rockefeller*

P.S. I would appreciate having this photograph of the restoration work on the Sheeler painting for our records when Miss Watherston has no further need of it.

Mrs. Edith Gregor Halpert,  
Director, The Downtown Gallery,  
32 East 51 Street,  
New York 22, New York.

t  
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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

January 27, 1964

Mr. Abraham Oberfest  
Hoffberg and Oberfest  
475 Fifth Avenue  
New York, New York

Dear Mr. Oberfest:

Several days ago I mailed a check to you for the sum of \$2500. Frankly, I was somewhat startled by the amount and hope of course that this is not limited to The Downtown Gallery, but includes 32 East 51 Street, my personal account and that of the EGH Foundation.

Also, as I advised you, I am rather unhappy about the book-keeping situation, but since my move is imminent, I certainly don't want to make permanent arrangements at this time. On the other hand, I had hoped that Mr. Goldberg would have checked the books thoroughly and that our records would be in good order. In any event, I will welcome any advice from you plus information regarding the above.

Many thanks for your cooperation.

Sincerely yours,

EGH/tm

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# INSTITUTE OF CONTEMPORARY ARTS *in The Meridian House*

1630 Crescent Place NW Washington 9 DC HUdson 3-3230 cable ICONART

21 January 1964

Gentlemen:

An exhibition of AMERICAN PAINTING— SURVEY 1964 will open The Institute's new galleries at its permanent home—the beautiful Meridian House buildings designed by John Russell Pope, architect of the National Gallery of Art. Opening February 15th and closing March 20th, this 125th I C A exhibition is in our International Exchange program given in Washington.

Therefore, it will be viewed by 8,000 international guests of the Federal Government and the Diplomatic Corps; as well as collectors; Members and Guests of I C A and its University Consortium; and large gallery public.

Officials of The Whitney and The Institute Administrations have chose fifty works from The Whitney 1963 Annual. Could you lend

~~Ben Shahn~~ INTEGRATION, SUPREME COURT  
~~Stuart Davis~~ PUNCH-CARD FLUTTER #3

If you can favor us, so that we can meet our Catalog copy deadline, please authorize Margaret McKellar of The Whitney by January 29th to ship these to I C A.

Our opening coincides with Whitney's closing on the 2nd. Whitney will ship all paintings to I C A; and we will return them via Berkley Express to you under wall-to-wall all-risk insurance. We are most grateful for your consideration.

Yours sincerely,

*Robert Richman*

Robert Richman, President

The Downtown Gallery  
32 East 51st Street  
New York City

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January 25, 1964

Mr. Gordon M. Smith, Director  
Albright-Knox Art Gallery  
Buffalo 22, New York

Dear Mr. Smith:

In your exhibition of "Decade of the Armory Show" organized by the Whitney Museum and now on view at the Albright-Knox Gallery, you have on consignment from us - among other paintings - an oil by William Zorach entitled SPRING #1 and dated 1913. Would you be good enough to remove this painting from sale as someone who had seen this early example of Zorach's work is very eager to acquire it and I am just going through the motions to suggest that this be marked N.F.S. throughout the remaining period of the show in Buffalo. Also, if at all possible, we should love to have that sent on a little earlier, but if it involves any additional expense to you or to us, we will be patient until the entire collection is returned.

Incidentally, I am very eager to know how the exhibition has been accepted in your territory and if by any chance you have spare clippings, I certainly would welcome copies or stats for our overall records. It has been great fun to see our "old do-does" become so fashionable during the past four or five years and it gives me a sense of gratification to collect more and more clippings to that effect.

While all this may sound corny to you, I hope you will understand and furthermore I also hope (no connection whatsoever) that you will either come to the opening of the George Morris exhibition or at least come in to see it during the four weeks before closing. This show, too, will be a revelation, as Morris has not been promoted and seen for a rather lengthy period of time. In any event, it is always nice to visit with you.

Sincerely yours,

EGH/tm

Please remove the following from the CUSTOMER list (contd):

Mr. & Mrs. Michael Gross  
15 St. Luke's Place  
New York 14, N. Y.

Mr. & Mrs. John Hood  
1650 Dupont Ave., So.  
Minneapolis, Minn.

Mr. & Mrs. Charles S. Goldsmith  
30 Montgomery Circle  
New Rochelle, N. Y.

Mr. Don Gilman  
321 East 69th St.  
New York, N. Y.

Mr. Frank Gallup  
50 Park Avenue  
New York, N. Y.

Mrs. Harold Gifford  
3636 Burt St.  
Omaha, Nebr.

Please remove the following from our MUSEUM list:

Otto Gerson Gallery  
41 E. 57th St.  
New York 22, N. Y.

Please remove the following from our PUBLICITY list:

Miss Dorothy Adlow  
One Norway Street  
Boston, Massachusetts

Please add the following to our CUSTOMER list:

Mr. Max M. Zurier  
716 North Roxbury Drive  
Beverly Hills, Calif.

Mr. and Mrs. Leonard Linden  
441 West End Avenue  
New York, New York

Mr. William C. Agee  
121 East 90th Street  
New York, New York

Mr. and Mrs. M. P. Potamkin  
1808 Delancey St.  
Philadelphia, Pa.

Mr. Lawrence A. Meyers  
955 Park Avenue  
New York, New York 10028

Dr. R. K. Gershon  
436 Prospect Street  
New Haven, Conn.

Mrs. Samuel C. Berlin  
40 East 9th Street  
New York, New York

Dr. and Mrs. Leonard J. Raider  
435 East 57th Street  
New York, New York 10022

Mr. and Mrs. Sydney Stein Jr.  
1192 Westmoor Road  
Winnetka, Illinois

Mr. Edward T. Caswell Jr.  
69-59 110 Street  
Forest Hills 75, New York

Dr. and Mrs. Harold Rifkin  
4682 Waldo Ave.  
New York, New York 10471

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Thus I feel confident that my valuations have been modest,  
rather than the contrary.

Sincerely yours,

EGL/tm

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# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

January 24, 1964

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Please excuse the interruption this morning but as things turned out I am very happy to have called you.

The photographs were here. As I suspected they were elsewhere in the building, but they were indeed addressed to me. Thank you very much for the prompt attention and I have carefully noted your letter. You were quite right that I preferred the most recent paintings.

If I am in New York during the time of your George L. K. Morris, I shall certainly be in to see it. I shall let you know my conclusions about the Stuart Davis material very shortly.

With very best regards and again thanks for your helpful cooperation.

Best regards,

*A. James Speyer*  
A. James Speyer  
Curator XXth Century Art

ak

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Mrs. E. G. Halpert  
Page 2  
January 29, 1964

(3) Although Mrs. Booz will contract to deliver any of her own pieces to you, she cannot, of course, guarantee that the pieces owned by others will be available. She does agree to use her best efforts to obtain for your exhibition those pieces described on schedule C.

(4) As we indicated to you in our letter of January 17, the photographs are being prepared: pictures of the pieces in this country have been taken and are being printed, and Mrs. Booz is presently making arrangements for pictures to be taken of the sculpture located in France.

We look forward to hearing from you.

Yours very truly,

WILSON & McILVAINE

By *David L. Hanson*

DLE:mhb  
Enclosures  
Air Mail

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RALPH H. CUMMINS  
FORT WORTH, TEXAS

BUREAU, FIRST NATIONAL BUILDING  
ONE BURNETT PLAZA  
EDISON 2-3381

January 27, 1964

American Folk Art Gallery  
32 East 51st Street  
New York, N. Y.

Gentlemen:

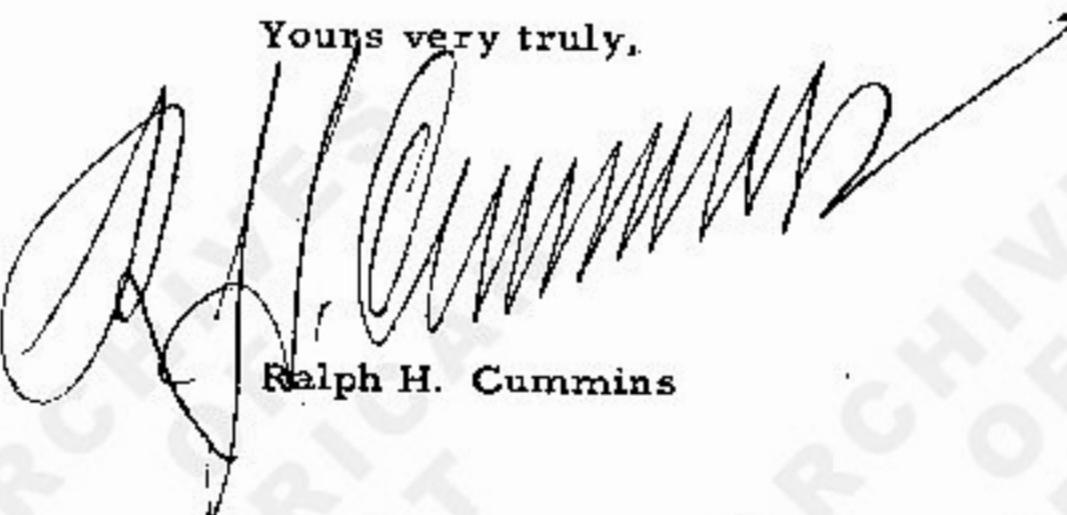
I understand that perhaps you have some of the Rogers Group. Tell me what you have and how much they cost.

I will be out of my office for about two or three weeks, and I want to tell you I am not an art collector but I like John Rogers work because I can live with it, and there are many things you couldn't pay me to carry out of your shop as I only have things I like.

Yours very truly,

Ralph H. Cummins

RHC:b<sup>1</sup>

A handwritten signature in black ink, appearing to read "Ralph H. Cummins". The signature is fluid and cursive, with a large, stylized initial 'R' on the left and a more compact 'H. Cummins' to its right.

From:  
News Bureau  
Indiana University  
Bloomington, Indiana

FOR SUNDAY A.M., MARCH 15, 1964

Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BLOOMINGTON, Ind.--A major exhibition of twentieth century American art will open in the Indiana University Fine Arts Building April 20, during the four-day Golden Anniversary conference of the Association of College Unions, representing 550 student centers.

To remain on view through May 10, the exhibit, a cooperative venture of the Association and the Indiana University fine arts department, has been designed to show the development of American art during the half-century of the Association's existence. Seventy<sup>-one</sup>/works by 51 major artists of the period have been loaned for the show by 14 university and college museums, 14 galleries, and 12 private collectors.

Henry R. Hope, head of the University's fine arts department, has selected paintings for the exhibit, which was suggested by Earl E. Harper, director-emeritus of the School of Fine Arts and the Iowa Memorial Union of the State University of Iowa and a past president of the Association.

"The exhibit," Prof. Hope said, "will illustrate the diversity of American painting during the first half of this century, and will emphasize the trend toward modernism. It will show the frequent influence of European modernism, but will make clear that American painters, instead of copying European masters, were able to create an American style, applying abstract and impressionistic styles to the local scene.

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January 17, 1964

Downtown Galleries  
32 East 51st Street  
New York, New York.

Dear Sirs:

I should very much like to purchase a work of Mr. Stuart Davis. Would it be possible for you to inform me as to whether there are any smaller works such as oils or aqua-ches available at present?

If so, could you send photographs of these, along with prices, respectively?

Respectfully Yours,

*Vernon Nikkel*

Vernon Nikkel  
117 West Manana  
Clevis, New Mexico.

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 29, 1964

Mr. Gregory Stainow  
53 Bis Rue de Docteur Blanche  
Paris 16, France

Dear Mr. Stainow:

W. R. Keating and Company at 90 Broad Street, New York  
are shipping to you via Air Express, your painting by  
Ben Shahn entitled THAT FRIDAY.

Enclosed please find a copy of the invoice they received  
for \$1500. Also enclosed is a blue receipt form for you  
to sign and return to us when the painting has arrived.

Keating's instructions are to ship to clear through Pitt  
and Scott as per your instructions.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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Mrs. Herbert C. Lee, 94 Juniper Road, Belmont 28, Massachusetts  
Jan. 14, 1964

Dear Mrs. Hebert,

I am sorry about the misunderstanding concerning John Marin, "Landscape, Claine". I did not realize that it was still listed as "on approval" & sort of wondered why I hadn't received a bill.

Please send me the bill for both the Weber and the Marin as these were my decisions rather than Herbier - and I shall pay you as quickly as possible -

(over)

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January 22, 1964

Mr. Gudmund Viget  
Head of the Museum  
Atlanta Art Association  
1280 Peachtree Street, N. E.  
Atlanta 9, Georgia

Dear Viget:

In going through my folder I realized that I did not answer your letter of January 6th - at least a specific paragraph. I am referring to your inquiry regarding the relationship between the Marin watercolor we sent you and what you call the "very juicy oils" he did in the late 30's of the agitated, turbulent sea". As usual, you are right in the association.

Of course, I am eager to receive the latest report on the decision of the what I suppose is known as the Acquisitions Committee. In any event, it will be good to hear from you again. My very best regards.

Sincerely yours,

DGH/tm

prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 50 years after the date of sale.

120 EAST SEVENTY FOURTH STREET

Saturday 22<sup>nd</sup> 1964

To The Alfred J. Taegtm

take great pleasure in  
accepting the Dutton Gallery's  
kind invitation to a Preview  
Reception at George W. K. Rand  
on Saturday 27<sup>th</sup>

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

45 BUTTON PLACE SOUTH  
NEW YORK 22

Jan 21

Dear Mrs. Halprin  
Many thanks for your invitation to the George Morris preview, and if we are in town at that time we will surely come.

Sincerely  
Lawrence H. Bloedel

for publishing information regarding sales transactions.  
Sellers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

TELEPHONE  
WILMINGTON, DELAWARE  
OLYMPIA 4-8112

NANTICOKE FARM  
GREENVILLE  
DELAWARE

Dear Mr. Halpert-  
Will be in  
Albaca N.Y on the 21<sup>st</sup>  
& so will not be able to

"A second development of realism of the 30's was that of 'social protest', producing artists like Ben Shahn and Jack Levine. Typical of the modernist trend of the 30's and 40's are the works of Kuniyoshi, Stuart Davis, and Karl Knaths, and the later productions of Marin, Hartley, and Weber.

"A new generation of American modernists--the 'abstract expressionists'--sprang up during and after World War II, with such artists as Jackson Pollock, Willem de Kooning (whose subjects are among the most violent in the school), Arshile Gorky (whose brilliant promise was interrupted by his death in 1948), Robert Motherwell, Franz Kline, Adolph Gottlieb, William Baziotes, Bradley Walker Tomlin, James Brooks, and Jack Tworkov."

All of the above-named artists are represented in the exhibit by one or more works.

A fully-illustrated catalog, financed by the Association, is being prepared for the exhibit, with forewords by Profs. Harper and Hope, with essays on each artist by four Indiana University graduate students in fine arts: Mrs. Mazelle Kirkpatrick and Mrs. Annamarie Mahler of Bloomington; Roger Selby, West Hyattsville, Md.; and Reinhold Heller, Quakertown, Pa.

rise to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

January 27, 1964

Mr. Raymond Nasher  
937 Republic National Bank Building  
Dallas 1, Texas

Dear Ray:

Thank you for sending us a check for the Sheeler painting  
ARCHITECTURAL CADENCES.

I am writing to you once again in the hope that you will  
let us know about the two Marin paintings which were shipped  
to you for consideration. No doubt by this time you will have  
made your decision in connection with this matter.

I do hope that you and Patsy can arrange to be here during  
the Morris show which opens this week and is - to my mind -  
one of the most exciting exhibitions held in New York this  
season. In any event, it will be a pleasure to see you both  
and I look forward to word from you.

My very best regards.

Sincerely yours,

EGH/tm

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Wm. A. Marsteller  
800 Second Avenue  
New York 17, New York

January 21, 1964

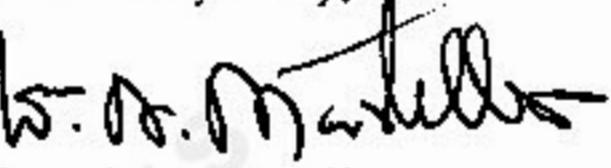
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Gentlemen:

Thank you for your kind invitation to the  
reception for George L. K. Morris.

Regrettably, we will be in Chicago at that  
time and unable to be present.

Yours very truly,

  
Wm. A. Marsteller

WAM:bh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POMONA COLLEGE  
CLAREMONT, CALIFORNIA

DEPARTMENT OF ECONOMICS

January 23, 1964

Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

Mr. Felix Landau of the Landau Galleries of Los Angeles has suggested that I write to you concerning the value of an early Paul Burlin painting.

The painting measures about four <sup>fat</sup> by five <sup>fat</sup> and was done sometime around 1920. It depicts some fields and uses strong tones of rust and green. It is quite two-dimensional, and the shapes in it are very geometric. I realize that this brief description is no substitute for seeing the work, but I am trying to get some idea of a fair value for it, since a university gallery has been interested in negotiating for it.

My mother has many Burlins and was contacted about lending two of them to the university gallery for a retrospective exhibit. This same gallery now wishes to consider a purchase, but frankly no one around here has any idea of what a "talking price" should be. I hope that you might be able to help us out on this score.

Thank you for considering this request. I realize that we have presented you with a rather formidable problem.

Sincerely yours,  
*Hans C. Palmer*  
Hans C. Palmer

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

**GALERIE COARD**

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 50.000 NF

36, AVENUE MATIGNON  
PARIS 8<sup>e</sup>

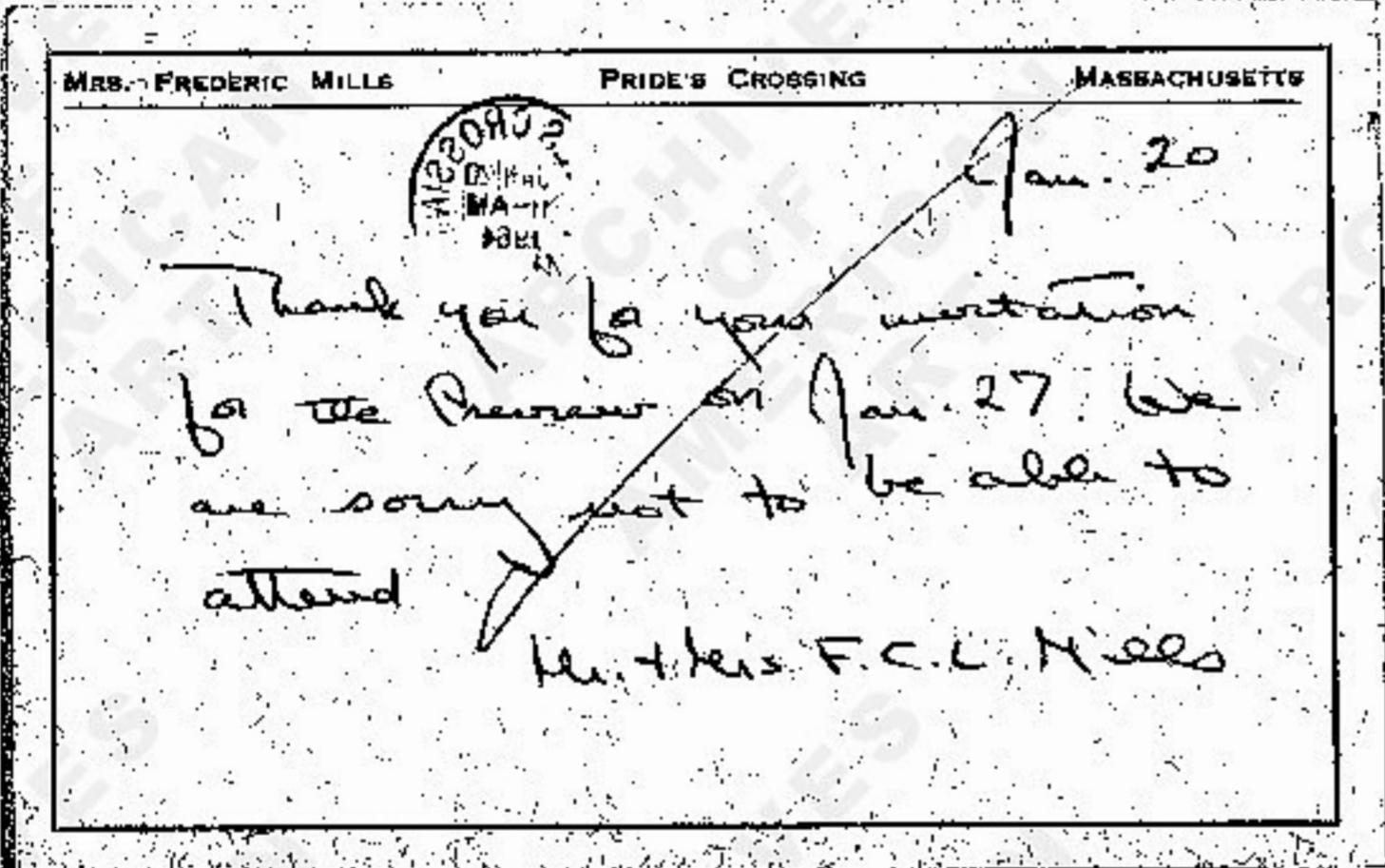
TEL. : ELY. 28-16  
R.D. 5000 82 510.500

and thank you in advance.  
Sincerely yours,

Nina Griliches  
(N. Grilichess.)

NG/am

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University of Notre Dame

Notre Dame, Indiana

January 14, 1964

The University Art Gallery

Mrs. Edith Halpert  
American Folk Art Gallery  
32 E. 51st Street  
New York 22, New York

Dear Mrs. Halpert:

On Sunday, January 12, our exhibition of articles from the Pennsylvania Germans opened. I believe that our designer Mr. Don Vogl, has done an excellent job of presenting these articles to the public. The whole Gallery is made colorful by the presence of bright handmade quilts. To round out our 92 originals, the National Gallery of Art in Washington has sent us a group of photographs and reproductions of other Pennsylvania Dutch pieces which are not available. In all, the exhibition is a very gratifying one to us, and I hope it will equally reward and please our many visitors. We can tell you more about this in a month or so.

Enclosed with this letter is a copy of our catalog, which will also be used as a mailer and go to many American and European art galleries, museums, and universities. Libraries of art are also on our mailing list.

I wish to take this opportunity to thank you again more personally for your generosity with Notre Dame, and for letting us show so many original pieces from your excellent collection. The fact that you were so gracious to me personally made it much easier for me to do my work, and to try to be perceptive and thorough in planning the exhibition. For this too, I am deeply grateful. May you and yours have a pleasant and rewarding New Year.

Yours very gratefully,

*Anthony Lawck, C.S.C.*

Rev. Anthony J. Lawck, C.S.C.  
Director, Art Gallery

AJL/pz  
Enc.

P.S. One of the first questions I heard, Edith, was  
"Do you have any chalkware figures?" . . .

J. F. DAMMANN  
COUNSEL

WILLIAM B. McILVAINE  
BENJAMIN H. WEISBROD  
CALVIN F. SELFRIDGE  
KENNETH F. MONTGOMERY  
W. PHILIP GILBERT  
JOHN P. WILSON, JR.  
WILLIAM S. GOODMAN  
SHELDON LEE  
CHARLES W. BOARD  
CLARENCE E. FOX  
JAMES W. CLOSE  
WM. R. DICKINSON, JR.  
GEORGE E. HALE  
THOMAS P. O'BRIAGHTY, JR.  
F. A. REICHELDERPER  
KENT CHANDLER, JR.  
DAVID G. CLARKE  
GEORGE W. THOMPSON  
  
SIDNEY K. JACKSON  
STEPHEN L. SEFTENBERG  
JOHN E. McGOVERN, JR.  
S. JOHN TEMPLETON  
VERNON T. SQUIRES  
PAUL S. GERDING  
KELVYN H. LAWRENCE  
GORDON WILSON  
DAVID L. HANSON

**WILSON & McILVAINE**

120 WEST ADAMS STREET  
CHICAGO 3

JOHN P. WILSON (1867-1922)  
WILLIAM B. McILVAINE (1888-1943)

TELEPHONE  
ANDOVER 3-1212  
CABLE ADDRESS  
WILVAINE

STUART S. PALMER  
OFFICE MANAGER

January 17, 1964

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

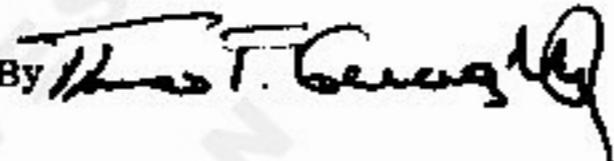
Dear Mrs. Halpert:

Thank you for your letter of January 8, 1964 and the enclosed copies of your letter of November 21, 1963. We are studying your suggestions with Mrs. Booz and expect to be in touch with you sometime next week.

It is our understanding that the photographs of Mr. Storrs' work are being prepared.

Yours very truly,

WILSON & McILVAINE

By 

TFG:DLH:mlb

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January 22, 1964

Miss Lynda Parlett  
University of Arizona  
SUPO 9919  
Tucson, Arizona

Dear Miss Parlett:

Much as I would like to be of assistance to you, I find that we have only one copy of the catalogue listed below, but I am sure that one of the museums or libraries in your vicinity will have copies of these or that if you write directly to the institution which published these catalogues, you may obtain them directly.

Charles Demuth by William Morell, published by Whitney  
Museum, c.1931  
" " published by Museum of Modern Art, 1950  
" " published by William Edwin Rudge, 1927

If you should be in New York at some future time and have access to the photographic material, catalogues and clippings, we will be very glad to show them to you, but of course none of this material can be removed and sent on for any purpose whatsoever, as you can well understand.

I do hope that you will get the catalogues referred to which contain biographical data, etc.

Sincerely yours,

WGH/tm

HERMAN C. BIEGEL  
THOMAS E. JENKS  
C. RUDOLF PETERSON  
JOSEPH G. BLANDI  
VALENTINE BROOKES  
VINCENT H. MALONEY  
GEORGE P. LAMB  
RALPH S. GAYTON  
JOHN P. LIPSCOMB  
ALFRED M. OSGOOD  
JOHN A. CARDON  
ROBERT W. SULLIVAN  
JOHN M. SKILLING JR.  
GEORGE W. BEATTY  
CARRINGTON SHIELDS  
HERBERT L. AWE  
RALPH I. PEYERSSBERGER  
  
COUNSEL  
FLOYD F. TOOMEY  
FREDERIC P. LEE  
RALPH A. GILCHRIST

ARTHUR H. KENT (1894-1960)

LAW OFFICES  
LEE, TOOMEY & KENT  
1200 Eighteenth Street, N. W.  
WASHINGTON 6, D. C.  
FEDERAL 8-4856

CABLE ADDRESS "LEETAK"  
ASSOCIATED IN FEDERAL MATTERS  
KENT AND BROOKES  
1600 INTERNATIONAL BUILDING  
ST MARY'S SQUARE  
SAN FRANCISCO 8, CALIFORNIA  
YUKON 1-7820  
  
VINCENT H. MALONEY  
655 MADISON AVENUE  
NEW YORK 21, N. Y.  
TEMPLETON 6-7540  
  
ROBERT W. SULLIVAN  
1700 BROADWAY  
DENVER 2, COLORADO  
292-1880

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

655 Madison Avenue  
New York, N. Y. 10021

January 29, 1964.

Dear Mrs. Halpert:

I have received a copy of the request for a ruling  
by you and Downtown Gallery, Inc., dated July 20, 1962,  
from Mr. Baum. There are enclosed Powers of Attorney  
for you to execute so that we may proceed. We will then  
talk to Mr. Paschall before preparing the information he  
requested.

It is not necessary to have the Powers notarized.  
However, the Power from the corporation must have the  
corporate seal and the signature of the Secretary in ad-  
dition to yours as President. A copy of each Power is  
enclosed for your files.

Sincerely yours,

Vincent H. Maloney

Mrs. Edith G. Halpert  
32 East 51st Street  
New York, N. Y.

prior to publishing information regarding sales transactions.  
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CHARLES SIMON

The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

January 22, 1964

Dear Sirs:

I am in receipt of your kind invitation to  
the Preview Reception and Cocktails on January 27th.  
However, I am going to be out of town on that day  
and must decline.

Thank you,

Sincerely,

*Charles Simon*

DEPARTMENT OF

ART

College of Fine and Applied Arts

University of Illinois, Urbana

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respondents are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 16, 1964

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you very much for your nice letter. I shall appreciate your help greatly.

I am arriving in New York Thursday evening, January 23 and shall leave for the CAA meeting in Philadelphia, Thursday, January 30. Any time you can reserve for me Friday, Monday-Wednesday will be agreeable. I am staying with my family in New Rochelle and shall call the gallery Friday forenoon in order to find out what day and time suits you.

Regarding Sheeler, I thought of including a drawing called New York, pencil, 1920, in the Chicago Art Institute, but a work entitled Windows will certainly be more suitable.

I have also a Feininger, Factory Windows in Manhattan, 1949.

Any other suggestions you may have of American artists would be most welcome.

Looking forward to our meeting,

Sincerely yours,

*Carla Gottlieb*  
Carla Gottlieb  
Associate Professor of Art

January 25, 1964

Mr. Donelson F. Hoopes, Curator  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Don:

Although I regret that you and Ginny cannot be here at the opening party for George Morris, it will be more pleasant to see you in a quiet atmosphere as opposed to the gaiety of the preview (as it is called).

Since we have no pop artists in this gallery to create the al fresco atmosphere for lunch, how about coming in for a sandwich and coffee in the showroom of The Downtown Gallery on Monday, February 3rd? I'll look forward to seeing you then. My very best to you and Ginny.

Sincerely yours,

EGH/tm

P.S. Thanks for your comment about the Christmas exhibition idea and that of the Ford Motor Company as stated in the November-December issue of the Continental Magazine. Maybe the Christmas exhibition idea is as effective as I had hoped it would be way back in 1926.

P.P.S. Also, I do want to talk to you about W. Joseph Fulton, who has written to me at your suggestion. I will probably forget about it, but hope you will call it to my attention when you are here.

for publishing information regarding sales transactions,  
researchers are responsible for obtaining "written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether the an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

JACOB SCHULMAN  
36 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK

January 21, 1964

Dear Edith,

We sincerely regret our inability to  
attend the Preview Reception for George L. K.  
Morris to be held Monday, January 27. We ap-  
preciate the invitation and wish to extend our  
very best wishes for success with the show.

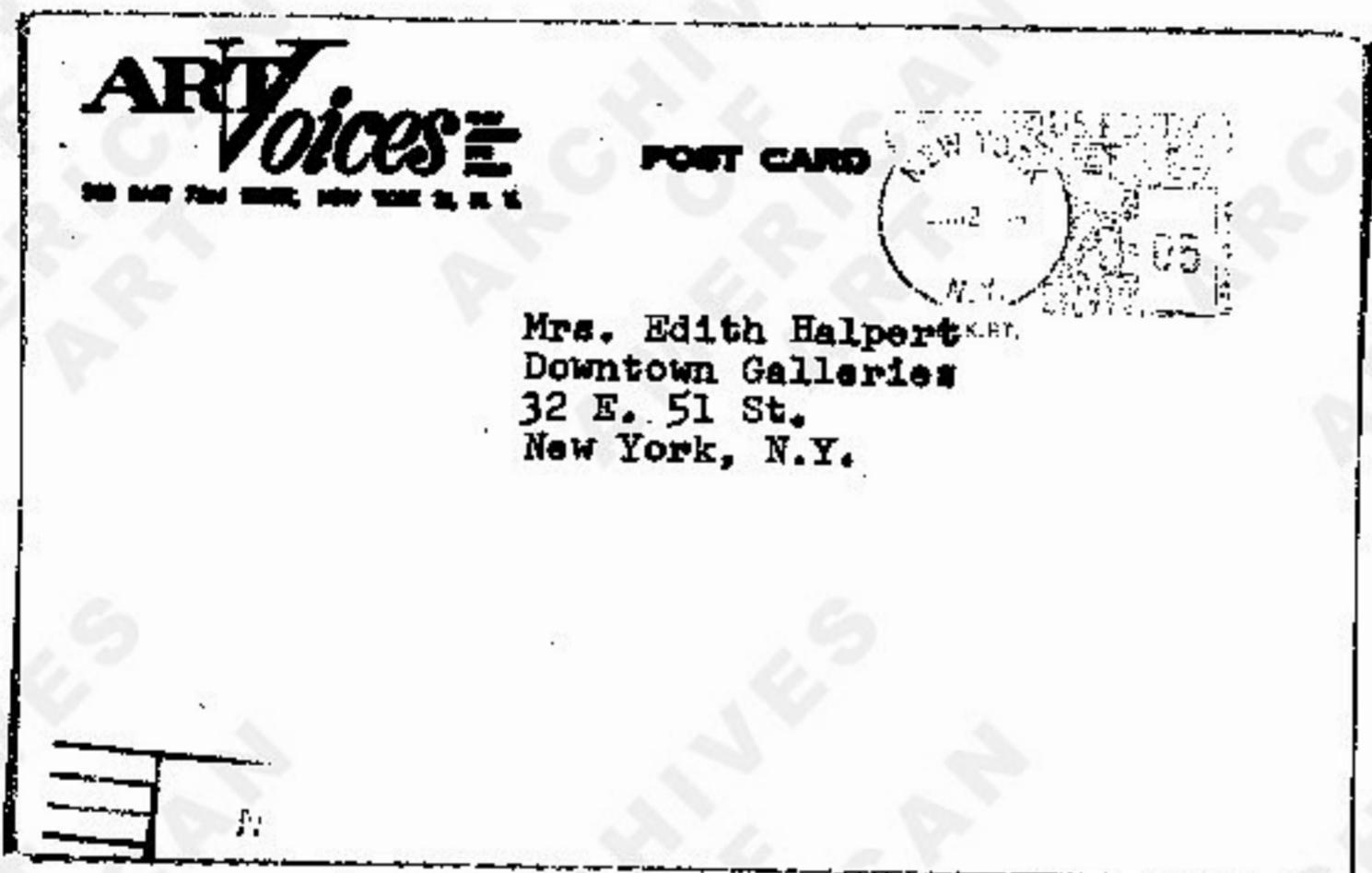
With kindest regards, I am

Sincerely,



Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York City

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purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

JAMES GOODMAN GALLERY  
THE PARK LANE • 55 GATES CIRCLE  
BUFFALO 9, NEW YORK

FORMERLY  Contemporary Paintings

January 20, 1964

AREA 716 • TELEPHONE TT5.3250  
CABLE ADDRESS • GOODGAL • BUFFALO

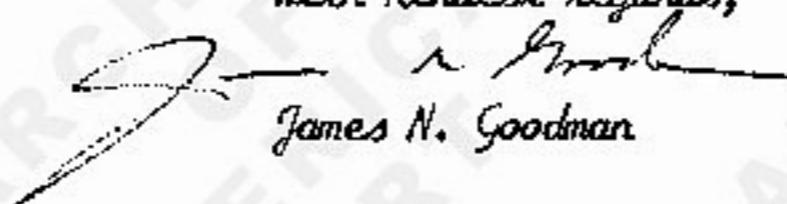
Dear Mrs Halpert:

Enclosed is a note that I received from Toronto today.

Sorry I was not much help. I will write you before I come to New York  
next as I would like to discuss some things with you.

I appreciate you thinking about the past catalogues. I  
will be looking forward to receiving them.

With kindest regards,

  
James N. Goodman

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

I hope you will understand the reason for my request  
and that it will not inconvenience you too much

Merrill Judd  
Prinny Station



# Hofstra University

HEMPSTEAD, LONG ISLAND, NEW YORK

January 24, 1964

Reference to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Sirs:

Mrs. Preston and I accept with pleasure your kind  
invitation to attend the preview and reception honor-  
ing the exhibition of George L. K. Morris on January  
27th.

Respectfully,

*Malcolm H. Preston*  
Malcolm H. Preston

2--American Art

Indiana State College, Terre Haute  
Joseph Stella, "Smoke Stacks."

State College of Iowa, Cedar Falls  
Philip Guston, "Painting No. 6."

State University of Iowa, Iowa City  
Marsden Hartley, "E."  
Jack Levine, "Study for a Gangster's Funeral."  
Max Weber, "Flute Soloist."

Joslyn Art Museum, Omaha, Neb.  
Grant Wood, "Stone City, Iowa."

Samuel M. Kootz Gallery, New York City  
Hans Hoffmann, "Capriccioso."

Mr. and Mrs. Robert Laurent, Bloomington, Ind.  
Stuart Davis, "New York-Paris, II."

University of Michigan, Ann Arbor  
Mark Tobey, "Broadway Melody."

Minneapolis Institute of Arts, Minneapolis, Minn.  
William Baziotes, "Red Landscape."

Munsen-Williams-Proctor Institute, Utica, N.Y.  
Arshile Gorky, "Making the Calendar."  
Jackson Pollock, "No. 34."

Museum of Modern Art, New York City  
Niles Spencer, "Near Avenue A."

University of Nebraska, Lincoln  
Edwin Dickinson, "Girl on Tennis Court."  
Walt Kuhn, "Apples in a Wooden Boat."  
Mark Rothko, "Yellow Bands."  
Bradley Walker Tomlin, "Number Seven."

Nelson Gallery, Atkins Museum, Kansas City, Mo.  
Marsden Hartley, "Mount Katahdin."

Mr. and Mrs. Roy R. Neuberger, New York City  
Hyman Bloom, "The Bride."  
Adolph Gottlieb, "Evil Omen."

Phillips Academy, Andover, Mass.  
Charles Demuth, "Plums."  
Edward Hopper, "Freight Cars, Gloucester."

University of Rochester, Rochester, N.Y.  
Thomas Hart Benton, "Boom Town."  
Arthur Dove, "Car in a Sleet Storm."

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# CALIFORNIA PALACE OF THE LEGION OF HONOR

LINCOLN PARK

SAN FRANCISCO 21

CALIFORNIA

THOMAS C. HOWE

Director

Jan. 17, 1964

WILLIAM R. WALLACE

President

Reference to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search what has an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

When I got back from Italy a couple of days ago,  
I found your letter of the 10th.

Your collection is indeed here and looks superb.  
We will be sending you installation photos in due course.

In order to give you detailed information as to  
the condition of the pictures, I enclose copies of the con-  
dition report from Honolulu and also our own report on the  
same subject. Mr. Gallagher, our extremely meticulous Regis-  
trar, has asked me to say - by way of setting your mind at  
rest - that the very detailed comments which appear on the  
report may be misleading; and that, in actual fact, there is  
no major damage and also that many of the comments doubtless  
refer to minor injuries that probably existed from the begin-  
ning of the circuit. So there seems to be nothing to worry  
about.

I am sorry that the current weather in your town  
curtailed my activities when I passed through the first of  
this week. I'll hope for better luck next time.

Best wishes for a happy New Year.

Sincerely yours,

*Tom Howe*  
Thomas C. Howe  
Director

TCH: ea

cc. Mr. Smith, Mr. Gallagher

Encl.

January 22, 1964

Mr. Bernard Brister  
211 North Ervay Street  
Dallas, Texas

Dear Mr. Brister:

I am so sorry that we cannot accommodate you by sending  
you a photograph of the Ben Shahn POET.

Ben Shahn executes the print entirely - making the stilks,  
screen, etc. but does not indicate the number of each of  
these prints. They are made separately at different times  
and there is no distinction in the quality, etc. and each  
is an individual work.

The size of THE POET is 26"x40" and the current price is  
\$100. We still have a few of these prints available and  
will be very glad to send one to you if you will advise  
us accordingly.

Sincerely yours,

EGH/tm

January 25, 1964

Miss Katherine Hanna  
The Taft Museum  
316 Pike Street  
Cincinnati 2, Ohio

Dear Miss Hanna:

Thank you for sending me a catalogue of your exhibition, which interested me tremendously. If you have several more to spare, I should be delighted to receive them. Also, if by any chance you have duplicate clippings or stats of these, I would be most interested in having them for my folk art records which, as you know, are all being added to my permanent archives, to go to the Detroit Art Institute as soon as I have an opportunity to edit 37 years of material which has accumulated to the point where I had to rent two rooms in the warehouse.

I have checked the material returned to me and much to my horror, found that in addition to the slight damage suffered previously in an exhibition, there has been quite a large break between shipment from New York and return to the gallery. In examining the wood I find that the breaks are new and represent very serious damage to this important piece of sculpture.

May I suggest that you report this immediately to your insurance broker and have him communicate with us so that the proper claim may be placed. I have had consistently bad luck in the past year in lending folk art sculpture to the many museums which have been inspired to incorporate this material in their exhibitions and at this point have decided that I will no longer release this material which, as you probably know, cannot be replaced. I should be grateful for your prompt attention in this matter. Many thanks for your cooperation - and again, I want to tell you how grateful I will be if you will send me the catalogues and the clips.

Sincerely yours,

EGH/tm

INDIANA UNIVERSITY

BLOOMINGTON, INDIANA 47405

DEPARTMENT OF FINE ARTS  
FINE ARTS BUILDING

January 23, 1964

AREA CODE 812  
TEL. NO. 357-2766

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Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York City, New York

Dear Mrs. Halpert:

I received Dr. Hope's invitation to cocktails for the Preview Reception Monday, January 27, at The Downtown Gallery. Dr. Hope is out of town until February 1 and will not be able to attend.

Sincerely yours,

*Katherine Swoverland*

Mrs. Katherine Swoverland  
Departmental Secretary

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Mrs. Edith Halpert

-2-

thereof and the method of identification used to show that the items were either donated or loaned to the institution by Downtown.

- (4) Business reasons prompting Downtown's donation to Corcoran. As an example, you orally stated in a conference that the donation would enhance the value of the remainder of the artists' works retained in the inventory of Downtown. This, in writing, plus any other business purposes on the part of Downtown would strengthen your request.

Upon receipt of this information, further consideration will be given to the request for a ruling. In your reply, please refer to T:R:R-MRS.

Very truly yours,

*Glen Paschall*

Chief, Reorganization Branch

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 25, 1964

Mr. Hans C. Palmer  
Department of Economics  
Pomona College  
Claremont, California

Dear Mr. Palmer:

Much as we would like to be of assistance to you, we  
would not be able to help you with valuations of works  
by Paul Burlin.

I would suggest that you write to the Borgenicht Gallery  
at 1019 Madison Avenue, New York City as they are his  
representatives.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

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January 22, 1964

Dr. H. B. Freeman  
2500 Bathurst Street  
Apartment 702  
Toronto, Ontario, Canada

Dear Hersch:

Yes sir, the bookkeeper advises me that you are now an  
honest man and your recent check cleared the account com-  
pletely. She also mentioned that she hated to remove the  
sheet from the ledger and suggested that you hurry up and  
buy something to keep the debit side going.

In any event, why have you deserted us entirely for so long  
a period? I miss ya and hope that you will come in to New  
York soon so that we can have a party to celebrate the oc-  
casion.

And so, a good year to you and do come in to see us soon.

Sincerely yours,

EGH/tm

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purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

FORM NO.

BMD-3  
(12/58)



# Owner to register New Agent

THE CITY OF NEW YORK

## DEPARTMENT OF BUILDINGS

32 East 51 Corp  
Edith G. Halpert  
32 East 51 St.  
New York, N.Y.

1-20-64

MANHATTAN  
MUNICIPAL BUILDING  
NEW YORK 7, N.Y.

BRONX  
1982 ARTHUR AVENUE  
BRONX 27, N.Y.

BROOKLYN  
MUNICIPAL BUILDING  
BROOKLYN 1, N.Y.

QUEENS  
130-35 QUEENS BLVD.  
NEW GARDENS 24, L.I.

RICHMOND  
BOROUGH HALL  
ST. GEORGE 1, N.Y.

### NOTICE TO REGISTER MULTIPLE DWELLING OR DESIGNATE MANAGING AGENT

PREMISES 32 East 51 St. BOROUGH Man REGISTRATION # 125704

An owner or lessee of the multiple dwelling identified above, you have failed to comply with Section B26-3.1, Administrative Code, which requires each owner of a multiple dwelling, or the lessee of an entire multiple dwelling, to file with this department a registration statement including, among other data, the name and address of a managing agent.

If you have registered as owner of the said premises, this is to notify you to register the name and address of a qualified managing agent.

A registration form is enclosed herewith. UNLESS YOU FILE SUCH REGISTRATION FORM WITHIN FIVE (5) DAYS, properly filled out and accompanied by the indicated filing fee, in the borough office of this department in which the above multiple dwelling is located, ACTION TO SUMMON YOU TO COURT WILL BEGIN.

File 2<sup>nd</sup>

Please return this letter with registration.

Harold Baier

By:

Chief Inspector of Housing

Commissioner

encl.

MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Department of Paintings

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January 14th, 1964

Mrs. Edith Gregor Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert,

Sorry to trouble you again for this catalogue of our American paintings.

I am concerned with the Marin Movement - Sea or Mountain as you will. When we purchased the painting from you last year, you very kindly sent us its provenance; and on that list are mentioned two exhibitions at your Gallery, "Gallery Selection" of November 1962 and "Marin Oil Exhibition" of January and February 1963.

If catalogues were printed for each exhibition, could you please tell me the catalogue numbers of the Marin, and if it was reproduced in one or both of them?

I will be very grateful to you.

Yours sincerely,

Arianwen Howard  
(Miss) Arianwen Howard  
Department of Paintings.

January 20, 1964

Mr. A. James Speyer  
Curator of Contemporary Art  
Art Institute of Chicago  
Chicago 3, Illinois

Dear Mr. Speyer:

Fortunately I had several of the Davis photographs available  
and am sending these to you for your personal selection.

You will note that two are owned by museums. I am sure that  
you can work with them directly, but I will be glad to com-  
municate with them if you prefer. The other two are in the  
following collections:

UNFINISHED BUSINESS Collection of the Lane Foundation  
Address; Mr. William H. Lane  
Standard Pyroxoloid Co.  
Leominster, Mass.

NIGHT LIFE Collection of Mr. and Mrs. George W. E. Brewster  
53 Sargent Crossway  
Brookline, Mass.

Also, for your information, a smaller but very handsome example  
was recently acquired in Chicago proper. We sold it through the  
Fairweather-Hardin Gallery, who advised me that the purchaser's  
name was Mrs. Sherman Sexton. I'm sure you can obtain her address  
from the gallery. The painting she acquired is entitled MUNICIPAL,  
1961, and measures 24" h x 30" w.

If you want to go any further back, I can supply many additional  
photographs, but I was under the impression that you wanted to  
concentrate on the past five years. The most recent painting was  
purchased by a London collector at the Burn Exhibition held at  
the Tate Gallery. It was nice talking to you and I hope to have  
the pleasure of seeing you soon. I do wish you could be here du-  
ring the George L. K. Morris show because I think you would find  
some fascinating material.

Sincerely yours,

ECH/tm

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January 18, 1964

Mrs. Edith Halpert

will be disseminated throughout this and other cities which have the problem of improving reading among disadvantaged children.

I shall greatly appreciate hearing from you about this.

Sincerely,

*Florence - Freedman*

Florence B. Freedman

FBF:hsk

which I think you will enjoy. In any event, I know that I will enjoy seeing you again.

400 J. S. WILSON

can't determine which part  
of the "S" contains?

• 1975 • 1976 • 1977 • 1978

and the other two were found to contain 1.0% and 0.9% respectively. The results of the analysis of the samples are given in Table I.

\* \* \* \* \* The following is a copy of the "Memorandum from the Secretary of State to the President, concerning the proposed Treaty of Peace between the United States and Mexico, and the proposed Treaty of Amity and Commerce between the United States and Brazil." It is dated April 10, 1851.

卷之三

*W. H. D. Greenleaf, 1877. - The following is a list of the species of the genus *Leucostoma* which have been described up to the present time.*

• 875,000 - 1,000,000

在《中華人民共和國農業法》第 12 條規定：「農業生產者有權根據市場需求和國家計劃，自主經營、自負盈虧，並有權將其產品出售給國家、集體經濟組織或個人。」

ter to publishing information regarding sales transactions as  
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Jan. 16, 1964

Mr. Henry Hope, Director  
Museum of Art  
Indiana University  
Bloomington,  
Indiana

Dear Mr. Hope:

There seems to be some confusion regarding which John Marin oil  
painting you selected for your Exhibition. There are, unfortunately,  
three examples done in 1951 all with the same title "Sea Piece".

It is too bad that I was unable to be with you while you made all your  
selections. Would you, by any chance, recall, whether or not a  
sailing boat appears in the Marin oil. If so, I am certain of your  
selection; it being the only 1951 Sea Piece with a boat.

Please find enclosed the Exhibition forms for your Show.

Trust you will have a fine Season in 1964.

Sincerely yours

John Marin, Jr.

As soon as I hear from you regarding the Marin the forms plus  
a photograph will be forwarded; also you will receive a  
photograph of Mrs. Halpert's Alfi Maurer painting.

1/28/64

✓ Mrs Max Wasserman  
52 Malia Terrace  
Chestnut Hill, Mass.

- Mauri wa
- \* 26/4 Mt Chocorua NH No 6 1926 \$ 5000
- 24/34 Looking toward Mt Washington 1924 \$ 3000
- 21/From Deer Isle, Me 1921 \$ 4800
- \* 20/ The Little House Stonington Me  
wz 1920 \$ 7500
- \* sold 795 Briny Gethsemane, R-4

ANKRUM GALLERY 930 N. La Cienega Blvd. Los Angeles 69, Calif.

Olympia 7-1549



January 28, 1964

Prior to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Dear Edith,

Sorry to have delayed so long to give you the latest reports on Morris. He is recovering so speedily, that he started today on a new pastel. I do believe his convalescence has been good for him, in that he did not have to feel guilty about doing nothing at all, and he has been having a great time following re-runs on TV of "I Love Lucy", etc. For the first time in his life he has a TV set, which we got him for Xmas. He had been saving blue stamps to buy one, so we knew he wanted one. Also, he has enjoyed everyone's genuine concern for him--his pride would never let him accept sympathy for his well being in regard to his deafness, but he couldn't object to people feeling bad about his being bonged over the head for no reason at all.

I guess I told you about a fire breaking out in his court-yard (that is, the garage of another tenant in the same apartment). The garage burned to the ground, thus destroying at last his resistance to the idea of moving to a safer environment. In about a month we are moving into a duplex not far from the gallery. Morris will have complete privacy, occupying the one floor, and my boys and I will live above. Bill sold some income property he had, and is buying the duplex for us, so we can pay a small rent for a really spacious apartment. Morris is delighted. Another good thing--the four-car garage provides us with much-needed storage space.

Bill and I are working terribly hard, and are pretty exhausted. In the meantime, I am sleeping on the couch in Morris' present apartment, so he won't be alone. This arrangement seems to reassure him. Bill sleeps over with my boys.

*ready*  
We are getting Morris' show for Phoenix. We are very much impressed with James Harathis; he seems a truly dedicated and committed young man, and we liked him very much. I understand you will be seeing him soon. I talked to George Culler today, and he has agreed to lend "The Death of Christ"; I also talked to Wright Ludington, and he is happy to lend "The Sound of Flowers". Santa Barbara Museum is lending "~~Angie and Baby Mary~~" from the Donald Bear collection. We will borrow the major balance of the show from the Los Angeles area.

As you no doubt know, Joe Hirshorn is in town, and I am happy to say he bought two Bernard Zimmerman sculptures from our show. Earl Stendahl was here opening night, and seemed very favorably

Jan. 21, 1964

Mrs. Edith Gregor Halpert  
Director, Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

You wrote me on Dec. 23 asking if you should  
refund my \$125 payment on the Shahn print,  
Blind Botanist, or if I wanted another print.

I responded that unless there was a possibility  
of getting the Blind Botanist, I'd appreciate your  
returning the check. This letter I mailed Jan. 2.

I have had no response, and my checks from  
the bank, in my monthly statement, include the one  
to the Downtown Gallery, which has been cashed.

Does this mean that you are hopeful of getting  
a print of the Blind Botanist, or was there some  
mistake about my letter? If the print is not  
available, I would appreciate my refund.

Sincerely,

*Mildred Spencer*

(Miss) Mildred Spencer  
214 Highland Ave.  
Buffalo, N.Y., 14222

*AAK*  
**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

**22 January 1964**

**Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York**

**Dear Edith:**

I am delighted that we may add "Napoleon on His Steed"  
and "Friendship" to the collection and am only sorry that you feel  
unable to break down on the other two paintings. I will have these  
carefully crated up for you this week and send them on. I have put  
through a purchase order for the other two with a dummy invoice.

You might let me know if you don't receive payment in two or three  
weeks.

**Best,**

*Nancy*

MADISON SQUARE GARDEN

**21<sup>st</sup> annual national antiques show**

FEBRUARY 26 TO MARCH 5, 1964

EXECUTIVE OFFICES: 97 DUANE STREET, NEW YORK 7 - BEEKMAN 3-6010

January 27, 1964

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may be published 50 years after the date of sale.

Mrs. Edith Halpert,  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

It is a pleasure to have you with us again as part of  
the 1964 National Antiques Show.

Just as a reminder—one area has been set aside to pre-  
sent representations of children in various media and we hope  
to have some of your primitives in the exhibit.

If you have any photographs, we will try to place them in  
publicity media.

Sincerely yours,

NATIONAL ANTIQUES SHOW INC.

*H. H. Mager*  
H. H. Mager,  
Director

HHM/sb

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W. K. HARRISON

Mr. and Mrs. Wallace K. Harrison regret  
that they will be unable to attend the Preview  
Reception on January 27, 1964.

January 21, 1964

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- 3 -

Please add to our MUSEUM list:

Mr. J. Thomas Jefferson  
Jefferson Gallery  
7606 Girard  
La Jolla, California

The Corinthian Gallery  
21 Righters Mill Road  
Penn Valley, Narberth, Penna.

Please add to our PUBLICITY list:

Luce-Romeike Press Clipping Service  
Publicity Dept., Luce Bldg.  
Topeka, Kansas

Art Editor  
Manhattan East  
12 East 64th Street  
New York, New York 10021

Miss Brenda Bettinson, Art Director  
Riverside Radio WRVR  
490 Riverside Drive  
New York, New York 10027

A.C.A. Gallery, Inc.  
63 East 57th Street  
New York, New York 10022

E. Goldschmidt, Directeur  
QUADRUM  
19, Rue de la Madeleine  
Bruxelles, Belge

Mr. and Mrs. Richard McLanathan  
439 East 51 Street  
New York, New York 10022

Again, I will thank you for your early cooperation.

Sincerely yours,

*Tracy Miller*

Tracy Miller,  
Secretary to Mrs. Halpert

January 24, 1964

Reimer Inc.  
202 East 53rd Street  
New York, New York 10022

Dear Mr. Reimer:

As you know, during the many years we have worked together there has been no question about your efficiency or your prices. However, in this instance I am rather appalled. The \$20. charge for the 3rd floor door - \$5. for repairing the lock, which required a maximum of ten minutes (and he forgot to put a screw in the handle plate) and \$15. for installing a Jimmy plate on the outside - a plate that looks second hand and is messed up with cement or something - is truly appalling. This must be removed, as having it on the outside, according to the police, is the greatest invitation for burglary, indicating as it does that there are things of great value inside. The third charge of \$8.50 for making a pair of keys for a \$12. cabinet is also rather absurd.

I would be very grateful if you would come over in person to check on this.

Sincerely yours,

EGH/tm

*Re: statement  
Ref #7  
Plut copy 3  
9/64  
letter*

J. P. DAMMANN  
COUNSEL

WILLIAM B. MCILVAINE  
BENJAMIN H. WEISBROD  
CALVIN F. SELFRIDGE  
KENNETH F. MONTGOMERY  
W. PHILIP GILBERT  
JOHN P. WILSON, JR.  
WILLIAM S. GOODMAN  
SHELDON LEE  
CHARLES W. BOAND  
CLARENCE E. FOX  
JAMES W. CLOSE  
WM. R. DICKINSON, JR.  
GEORGE E. MALE  
THOMAS F. GERAGHTY, JR.  
F. A. REICHLERERKA  
KENT CHANDLER, JR.  
DAVID G. CLARKE  
GEORGE W. THOMPSON

SIDNEY K. JACKSON  
STEPHEN L. SEFTNERBERG  
JOHN E. McGOVERN, JR.  
S. JOHN TEMPLETON  
VERNON T. SQUIRES  
PAUL S. GERDING  
KELVYN H. LAWRENCE  
GORDON WILSON  
DAVID L. HANSON

**WILSON & MCILVAINE**

120 WEST ADAMS STREET

CHICAGO 3

January 29, 1964

JOHN P. WILSON (1867-1922)  
WILLIAM B. MCILVAINE (1888-1943)

TELEPHONE  
ANDOVER 3-1212  
CABLE ADDRESS  
WILVAINE

STUART S. PALMER  
OFFICE MANAGER

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Geraghty and I have attempted to revise the proposed contract between The Downtown Gallery and Monique Storrs Booz to reflect our understanding of the suggestions which you made to us and yet remain consistent with Mrs. Booz's desires in the matter. An original and one copy of the revised agreement are enclosed. We would appreciate your letting us know whether this form is satisfactory to you.

There are several matters which we want to call to your attention:

(1) The term of the contract has been extended to five years and the number of exhibits to be held during that period has been left to your discretion.

(2) We think it is wise from your standpoint and that of Mrs. Booz to attach to the contract schedules describing in some detail the pieces of sculpture which are to be involved. These pieces fall into three categories: (A) Those owned by Mrs. Booz which are available for exhibit and sale; (B) Those owned by Mrs. Booz which are available for exhibition only; and (C) Those owned by persons other than Mrs. Booz which are available for exhibition only. At the present time we cannot complete the schedules because we do not know exactly what is located in France. The contract cannot be executed until these schedules are in final form, but we send you the enclosed draft for your general comments.

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may be published 60 years after the date of sale.

SLOane 2244

13, chester square,  
london, s.w.1.  
England.

24th January, 1964.

The Downtown Gallery,  
43 E 51st Street,  
New York City,  
New York,  
U.S.A.

Dear Sirs,

Recently I purchased a painting  
by Karl Zerbe at a Sotheby auction, and wonder  
if you could give me any information regarding  
this painter; what nationality, where he lives  
etc.

*Many thanks for any information*

Yours faithfully,



O. Adler.

please read over and satisfy up that you do feel I might  
have some art world contact

APRIL 1, 1964.

January 24, 1964

Mr. William Lane  
Holman Street  
Lunenburg, Massachusetts

Dear Mr. Lane:

I have received your letter indicating that my valuations  
have been questioned.

I suppose it appears logical for someone not familiar with  
the art world activities to question "sudden increases" and  
therefore I am explaining this in further detail. During the  
past two years there have been four major exhibitions demon-  
strating that a re-evaluation of the early abstract artists  
in America and this interest is continuing apace. Consequest-  
ly the sale of paintings, and particularly those dating back  
to the 20's and 30's has increased with the constantly growing  
demand. As a result, the supply is diminished and every remain-  
ing work of art in this category has increased in price consid-  
erably and at a higher ratio than formerly.

To be more specific, there have been such shows as:

The Downtown Gallery - Abstract Painting in America 1903-1923

Des Moines Art Center - Six Decades in American Art

Art Gallery, University of Iowa - Vintage Moderns, American  
Pioneer Artists, 1903-1932

Posse Institute of Fine Arts, Brandeis University - American  
Modernism: The First Wave

Each of these featured the artists in your collection and espec-  
ially so John Marin and Georgia O'Keeffe, who were among the ear-  
liest of the "first wave". The reviews in every instance have  
been formidable and have assured not only a revival but a contin-  
uity - again promising further and further increases in price as  
these works of art are sold largely to museums and other perma-  
nent institutions and will not come up in forced sales as occasi-  
onally happens in the case of an estate. Even so, these would  
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for publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. Richard H. Dana

accept w/ pleasure for

Jan 27

340 East 72 Street



Sloan Galleries of American Paintings, Valparaiso University, Valparaiso, Indiana

Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 14, 1964

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for lending us two more paintings from your own collection. However in your letter of Jan. 10 you said that the consignment invoice listed 25 paintings. Actually there are only 23 listed.

If at all possible please send us two more paintings from the '20s that would be for sale. See my letter of Jan. 4 in which I named some paintings. Thank you.

Sincerely,

Richard Brauer, Curator

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HOFSTRA UNIVERSITY  
HEMPTSTEAD • LONG ISLAND • NEW YORK  
*Office of the Vice President*

22 January 1964

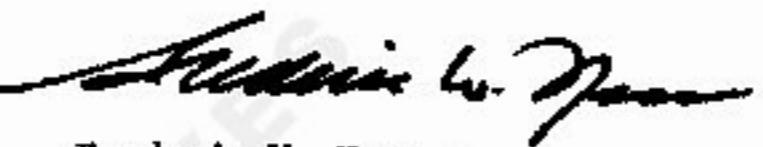
Dear Mrs. Halpert:

I am terribly embarrassed at my long delay in acknowledging your very helpful letter about our proposed Weber exhibition. Eleanor's immediate reaction was to remind me that she herself felt that the two exhibits were much too close together, and that it would be well to hold off for another year.

She joins me in the hope that you will have lunch or dinner with us some time in the near future when the two of us can be in Manhattan together. I do hope this will be possible and plan to call you well in advance to see if we can set up a date.

In the meantime, many thanks for your assistance.

Cordially,



Frederic W. Ness  
Executive Vice President

Mrs. Edith G. Halpert  
32 East 51 Street  
New York, New York

refers to publishing information regarding sales transactions.  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 25, 1964

Mrs. Joel Freedman  
Department of Education  
Hunter College  
695 Park Avenue  
New York, New York 10021

Dear Mrs. Freedman:

Indeed, I well remember meeting you at the Bethel Station.  
Are you still residents of Bethel? I have been so involved  
with many other matters that the time spent in Newtown,  
which I adore, is limited, unfortunately.

But to get to the subject of your letter, I can advise you  
that I am the owner of the Ben Shahn painting entitled THE  
WORLD'S GREATEST COMICS and consequently am in the position  
of giving you permission to reproduce this picture. However,  
I would like to have you write directly to Ben Shahn to make  
certain that he too considers your cause a worthy one, as  
our arrangement calls for the artist's permission as well as  
the owner's. His address is merely Roosevelt, New Jersey.  
You might mention that I had agreed to the reproduction in  
your publication and will be glad to send you a photograph  
(black and white) for this purpose.

Please remember me to your husband.

Sincerely yours,

EGH/tm

# THE MUSEUM OF MODERN ART

## NEW YORK 19

DEPARTMENT OF MEMBERSHIP

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

January 21, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search who either an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Contributing Member:

The Membership Committee is happy to announce that we are going to open the Museum's Guest House at 242 East 52nd Street especially for our Contributing Members from Tuesday, February 4th through Saturday, February 8th, between the hours of 12 noon and 5:00 p.m. Tea and coffee will be served. Your Contributing Membership card will be needed for admission and will permit you to bring one guest.

In this setting we are arranging to show you an exhibition entitled "The Eight." This show is made up of selections from one of the Museum's Circulating Exhibitions which will soon be traveling to various communities throughout the United States. "The Eight" comprises the work of a group of American artists who acquired that name in a single exhibition at the Macbeth Gallery in New York in 1908. They include Robert Henri, Arthur B. Davies, John Sloan, William Glackens, George Luks, Everett Shinn, Ernest Lawson and Maurice Prendergast.

As you may know, the Guest House was designed by Philip Johnson in 1950 for Mrs. John D. Rockefeller 3rd and was subsequently given by her to the Museum. Because the Founders Room on the sixth floor of the "new" Museum will be used for entertainment purposes, the Guest House is no longer needed and has been sold. We thought our Contributing Members would like a final opportunity to see this example of a small townhouse, so brilliantly conceived by one of America's leading architects.

This private showing is the first feature of the special program being organized for our Contributing Members while the Museum is closed. We hope very much that you will be able to come.

Sincerely yours,

  
Mrs. Thomas A. Stone  
Director of Membership

F

Right to publishing information regarding sales transactions,  
which are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 27, 1964

Mr. Gordon Heald  
61 Forest Street  
Needham, Massachusetts

Dear Mr. Heald:

On January 3rd, I wrote to you regarding our shipment of a John Marin painting forwarded to the residence of Miss Partridge and for which we have a receipt indicating that it had arrived at the address given. However, we have had no acknowledgment from you and since we are responsible to the estate for the paintings consigned to us, I am obliged to write to you again in the hope that you will make a personal acknowledgment indicating your decision in connection with the painting.

Of course I realize that you and the former Miss Partridge left Massachusetts for pleasanter climes, but hope that you have returned by this time and will let us hear from you.

A self-addressed envelope is enclosed for your convenience in replying. I look forward to word from you and send my very best wishes to you.

Sincerely yours,

EGH/tm

Registered Mail  
Return Receipt Requested

The "Maine Artists" show at the museum  
of fine arts. We both came away feeling  
that the Marin we had was good, but  
there were certainly many that were finer.  
If we are to have only one painting of  
Marin's in our collection, we want it to  
be our favorite.

After viewing it this week and with  
much thought we have decided not to  
purchase it. Our original intent has  
not changed, only our thoughts on this  
particular painting. Therefore we are  
returning it this day via Boston Truck  
company with great regret for keeping it  
out so long.

When the wedding is behind us  
and we can spend the time, we would  
like to view your collection in more  
depth than we were able to do previously.  
Please be assured that we have  
found nothing to change our mind  
from a Marin wedding present.

nor to publishing information regarding sales transactions.  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 29, 1964

W. R. Keating & Co.  
90 Broad Street  
New York, New York

Attention: Mr. Sorrentino

Dear Sirs:

Enclosed please find original and five copies of invoice to  
Gregory Stainow.

I was originally correct that all charges are collect, in-  
cluding packing (I will inform Budworth of this) and the  
value for insurance is \$1500. As noted on the invoice, the  
Paris clearance should be through Oitt and Scott. This, as  
you know, goes Air-Freight, Express.

Sincerely yours,

Tracy Miller

# THE DOWNTOWN GALLERY

ROTH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: Plaza 3-3707

January 28, 1964

Comet Ray Letter Service  
220 East 23rd Street  
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Please remove the following from our ARTISTS list:

Miss Georgia O'Keeffe  
~~Abiquiu, New Mexico~~

Please add the following to our FOREIGN list:

~~Mrs. Martin Sargent  
The American Church in Paris  
65 Quai D'Orsay VII  
Paris, France~~

Please remove the following from our CUSTOMER list:

~~Mr. and Mrs. Max M. Zurier  
613 N. Bedford Dr.  
Beverly Hills, Calif.~~

~~Dr. & Mrs. John R. Esterly  
Johns Hopkins Hospital  
Baltimore 5, Maryland~~

~~Mrs. Arthur Kahn  
RFD 5, Hawthorne Circle  
Danbury, Conn.~~

~~Mr. James F. Duffy Jr.  
1415 Parker Ave.  
Detroit 14, Mich.~~

~~Mr. George Dyer  
Norfolk  
Connecticut~~

~~Mr. and Mrs. Eliot Elisofon  
1133 Park Ave.  
New York, N. Y.~~

~~Mr. Maxim Karolik  
Newport  
Rhode Island~~

~~Mrs. John W. Huntington  
159 Bloomfield Ave.  
Hartford, Conn.~~

~~Mrs. Bayard C. Hoppin  
Newtown  
Connecticut~~

~~Mr. Alfred H. Holbrook  
120 Fortson Drive  
Athens, Georgia~~

~~Dr. & Mrs. Steven Hammerman  
Medical Tower Bldg.  
255 So. 17th St., Suite 1710  
Philadelphia, Penna.~~

~~Mrs. Betty Greenstein  
411 East 53rd St.  
New York, N. Y.~~

~~Mrs. H. Sage Goodwin  
Ciderbrook Rd.  
Avon, Conn.~~

~~Mr. Eugene Grossman  
175 W. Jackson Blvd.  
Chicago, Ill.~~

*not on list*

(OVER)

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

January 29, 1964

Rich Displays  
18 East 60th Street  
New York, New York

Gentlemen:

Please make us a sign as per the enclosed sample. This  
should be in blue on light grey, with about three inches  
more border area all the way around than the enclosed  
tissue has.

Would you be good enough to let us know when this is  
ready? Thank you.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 17, 1964

Downtown Galleries  
32 East 51st Street  
New York, New York.

Dear Sirs:

Would it be possible work of Mr. Stuart Davis, Ben Shahn is available for sale? If so, would it be possible for you to send photographs of some of the smaller oils or aquaques along with prices, respectively?

I would appreciate suggestions on other painters also.

With kindest regards, I am,

Respectfully,

*Vernon Nikkel*

Vernon Nikkel  
117 West Mainana  
Clovis, New Mexico.

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
painter is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 22, 1964

Mrs. Herbert C. Lee  
94 Juniper Road  
Belmont 78, Massachusetts

Dear Mrs. Lee:

I was delighted to hear from you and of course followed your instructions - as who wouldn't - to send the invoice for the Marin and the Weber. However, I do want to tell you how delighted I am that you will be the owner of two paintings which I consider truly outstanding examples in the career of the respective artists.

Now that the weather fluctuates from bad to worse, perhaps instead of going to the country weekends, you may decide on more frequent trips to New York. In any event, I do hope you can make the opening of the George L. K. Morris show next Monday. This is the first big party of the entire season in this gallery and it would be wonderful if you and Mr. Lee could join us for the festivities. Meanwhile, my very best regards,

Sincerely yours,

EGR/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

Olympia 2-1444

E

January 28, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

I think it is an excellent idea to turn the Zajac pieces over to Knoedler's as you suggest, and I will inform them of the situation. In checking through our consigned items, I find that all we have here from you at the moment are four John Marin etchings. Please let me know if this agrees with your records, and also, what disposition you want to make of these etchings.

I hope to make another visit to New York in the not-too-distant future, but as there is no urgent business at hand, I am keeping a wary eye on the weather reports before committing myself. I hope that this next trip will be a more leisurely one and that we will have a chance to spend some time together.

Sincerely yours,

Felix Landau

FL:mb

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

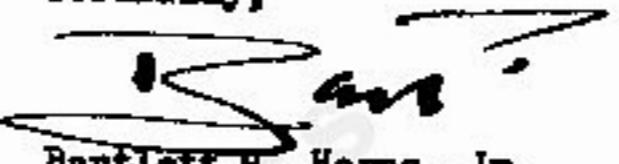
January 28, 1964

Dear Edith:

This is our formal request to borrow for exhibition at the Addison Gallery from February 15th - March 22nd the works of art which you have lent to the exhibition, "Signs of The Times," and which has just completed its showing at the Des Moines Art Center. The Addison Gallery will, of course, assume complete responsibility for insurance and shipping costs when the exhibit leaves Des Moines.

May I add my own word of thanks for your kindness in allowing the exhibition to come to Andover.

Cordially,

  
Bartlett H. Hayes, Jr.  
Director

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

bhh/t

Thus I feel confident that my valuations have been modest,  
rather than the contrary.

Sincerely yours,

EGR/tm

nor to publishing information respecting sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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on both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Sent 7/14/64

January 27, 1964

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

I am delighted about The Blind  
Botanist and shall be looking forward  
to receiving the print.

You had mentioned in December  
that Mr. Shahn had a framed print  
in his possession, but that the  
corners were marred and you felt it  
would not be satisfactory. I  
assume that this is not the print  
you are sending now, but that the artist  
had another on hand which he agreed  
to give up. If so, I shall be  
most happy to receive it as soon as  
you can conveniently send it.

And I do appreciate the trouble  
you have gone to over this.

Sincerely,

*Mildred Spencer*

Mildred Spencer

214 Highland Ave.  
Buffalo, N.Y., 14222

*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

January 23, 1964

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Mr. Hermann Warner Williams, Jr. regrets  
that he will be unable to attend the George L. K.  
Morris Preview Reception on Monday the 27th of  
January, as that is the day of the Gallery's Board  
Meeting.

Sincerely yours,

*A. Tadeley*  
Secretary to  
the Director



U. S. TREASURY DEPARTMENT  
INTERNAL REVENUE SERVICE  
WASHINGTON 25, D. C.

IN RPLY REFER TO

T:R:R  
MRS

JAN 15 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

This office has under consideration a request for a ruling  
with respect to the proposed donation of valuable art objects  
by you and The Downtown Gallery (Downtown) to the Corcoran  
Gallery of Art, Washington 6, D. C. (Corcoran).

Consideration has been given to all of the information  
furnished to date but we will be unable to furnish your  
ruling with respect to Downtown until the following infor-  
mation is also furnished:

- (1) A list of the items to be donated to  
Corcoran by Downtown showing their  
respective cost to Downtown and a list  
of the items to remain in Downtown's  
inventory showing their respective  
cost to Downtown also.
- (2) Statement that Corcoran will identify  
the gifts as being received from Downtown,  
including a detailed description as to the  
method of identification to be used.
- (3) Identify at least two institutions to  
which gifts or loans of items have been  
made by Downtown. In this connection,  
submit a brief history as to the number  
of gifts or loans made to such institutions  
over a period of time, the effect on the  
value of the items involved, whether the  
sales of Downtown increased as a result

new to publishing information regarding sales transactions,  
purchasers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 28, 1964

Dear Mrs. Halpert,

Just a note to confirm your appointment on Thursday, January 30, to be interviewed by "Art Voices on the Air." I will drop by your gallery at 3 p.m. From there we will proceed by cab to the studios of WABC-FM, 39 W. 66 St. The entire interview should not take longer than 15 minutes.

Thank you for your interest and cooperation.

Sincerely,  
Thomas Toumajan  
Thomas Toumajan  
Coordinator, Radio  
Section

POL  
Publicity

COLBY COLLEGE  
WATERVILLE, MAINE

DEPARTMENT OF ART  
BLAHLER ART AND MUSIC CENTER

January 20, 1964

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Thank you for your letter concerning the permission to reproduce the painting by Rattner. I am glad to be reminded of the booklet, "The Museum and the Artist" and I passed on your thoughts about this to Mr. Wilkinson at Woman's Day. If he wishes to go ahead with the reproduction of this painting, he will get in touch with you directly. I agree with you that there should be some control on the part of the owners and the artists in these cases and I am glad to have this called to my attention.

I am looking forward very much to the opening at the Whitney and it will be good to see you on that occasion.

With my best regards,

Sincerely,

*Jim Carpenter*  
James M. Carpenter

ref to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
determined after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



Publishers for Industry



EDITORIAL PROJECTS, INC. 3 WEST 57TH STREET, NEW YORK 19, N.Y., PLAZA 1-6343

January 30, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*Write*  
Downtown Gallery  
32 East 51st Street  
New York, New York

*W* Gentlemen:

*From*  
*War and Peace gallery folder*  
Back in 1946 you held an exhibit by David Friedenthal, entitled "War and Peace in Yugoslavia."

Is there, by any chance, a catalog of the exhibit available, and if so, could we possibly purchase one?

Sincerely,

*Ralph E. Shikes*  
Ralph E. Shikes

KES/ep

January 24, 1964

Mr. William Lane  
Holman Street  
Lunenburg, Massachusetts

Dear Mr. Lane:

I have received your letter indicating that my valuations  
have been questioned.

I suppose it appears logical for someone not familiar with  
the art world activities to question "sudden increases" and  
therefore I am explaining this in further detail. During the  
past two years there have been four major exhibitions demon-  
strating that a re-evaluation of the early abstract artists  
in America and this interest is continuing apace. Consequen-  
tly the sale of paintings, and particularly those dating back  
to the 20's and 30's has increased with the constantly growing  
demand. As a result, the supply is diminished and every remain-  
ing work of art in this category has increased in price consid-  
erably and at a higher ratio than formerly.

To be more specific, there have been such shows as:

The "Downtown Gallery - Abstract Painting in America 1903-1923"

Des Moines Art Center - Six Decades in American Art

Art Gallery, University of Iowa - Vintage Moderns, American  
Pioneer Artists, 1903-1932

Poses Institute of Fine Arts, Brandeis University - American  
Modernism: The First Wave

Each of these featured the artists in your collection and espec-  
ially so John Marin and Georgia O'Keeffe, who were among the ear-  
liest of the "first wave". The reviews in every instance have  
been formidable and have assured not only a revival but a contin-  
uity - again promising further and further increases in price as  
these works of art are sold largely to museums and other perma-  
nent institutions and will not come up in forced sales as occasi-  
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fetch high prices.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RUBIN, BAUM & LEVIN  
998 MADISON AVENUE  
NEW YORK 22, N.Y.

January 27, 1964

Vincent H. Maloney, Esq.  
655 Madison Avenue  
New York, New York

Re: Downtown Gallery, Inc.

Dear Sir:

Mrs. Edith G. Halpert of the Downtown Gallery advised me that you are acting on behalf of the Corcoran Gallery of Washington, D.C., with respect to endeavoring to obtain a favorable tax ruling as to the contemplated gift to the Corcoran Gallery. She said that you had asked her to send you a copy of the letter which requested the ruling.

Accordingly, I am enclosing herewith a copy of the letter, which is dated July 20, 1962. This letter was originally filed with the Internal Revenue Service by George K. Hamilton, Esq. of the law firm of Hamilton & Hamilton in Washington, D.C., acting on behalf of the Corcoran Gallery.

Very truly yours,

FB/ias  
Enclosure

cc: Mrs. Edith G. Halpert

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

*beatrice orenstein*

January 25, 1964

Dear Mrs. Halpert;

When Dr. Orenstein and I talked with you several months ago you told us that you had purchased the Stuart Davis painting from Mr. Alfred Auerbach in June, 1962, and had paid "Considerably less than ten thousand dollars".

I would appreciate your telling me the amount you paid for this painting.

Sincerely yours,

*Beatrice Orenstein*

Beatrice Orenstein

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N.Y.

*the park avenue gallery 957 park avenue, new york, n. y.*

January 27, 1964

Mr. Thomas S. Tibbs, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Tom:

I have decided to write to you as I am rather concerned about the figure COLUMBIA which, according to your letter of January 6th, should have reached us long before this. I trust it did not get lost in transit as it certainly is one of the rare examples in the folk art tradition.

Also, if it is not asking too much, could you send me copies of the newspaper clips or, if these are not available, have stats or the more modern gimmicks made for our records. Naturally, I am very eager to know how the exhibition was received in your area and would be most grateful for this material.

The Whitney Museum exhibition closes very shortly and I want to check with you as to your wishes in connection with the Ben Shahn painting which, incidentally, has a rather lengthy waiting list, not only among private collectors but - believe it or not - the New York Bar Association and also the Connecticut Bar Association.

If you still want the painting, of course you have first call and as soon as you advise me accordingly, I will have it shipped to you once again. Otherwise, I will choose my favorite among the waitees.

When do you plan to be in New York? I hope you can make it during the George L. K. Morris exhibition which I think you will find particularly exciting and something of a surprise, as this is his first one-man show in a good many years and we decided under the circumstances to include - in addition to his newest paintings - a retrospective group which, as you will note in the enclosed, anticipates a good many of the current favorite directions. In any event, it will be a great pleasure to see you. My very best regards,

Sincerely yours,

EGH/tm

3.

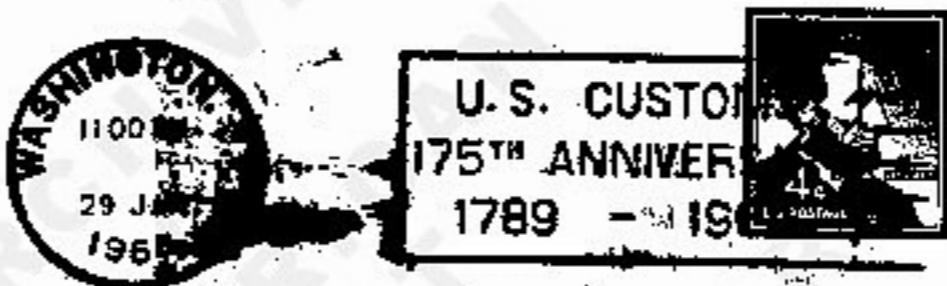
In the meantime, early 1964  
to you, & looking forward to  
seeing you again.

As ever,

John  
Brewster

was to write me at all in 1963.  
(We've only been down once to  
New York and could do nothing but  
Christmas shopping in the short time we  
always have, alas!) But we do  
hope to look in on you if we drive  
down before we fly from this freezing winter  
the first week in February.

prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Mrs Edith Gregor Halpert  
32 East 51st Street  
New York 22, N. Y.

January 28, 1964

Mrs. Irving F. Burton  
26912 York Road  
Huntington Woods, Michigan 48070

Dear Doris:

The Aquamedia Exhibition was taken down this weekend and we are ready to send you the three paintings Bill Wolfenden selected for your attention. This ain't sales talk, but all three of them were among the most desired pictures in the show and just because I love you and Irv, we put blue stars on them immediately at his request and still have them for your consideration. These will be sent on to Detroit very shortly to tempt you and I hope you will make up your mind promptly as I promised two of our other favorite clients that we would let them know your decision, if negative, within the next ten days. Thus, would you be good enough to be a good scout and phone me after you have had a chance to live with them for a few days.

I wish you could come to New York during February to see one of the most exciting one-man shows of the season. I am referring to the George Morris exhibition which we open today and which really looks perfectly wonderful - and will surprise a number of the "avant garde", who will realize that "there ain't nothin' new", since we included a retrospective group on the floor below, dating back 30 years and demonstrating that Morris anticipated by several decades many of the hot ideas of the moment. I certainly agree with you that this is a madhouse, but it can be fun now and then and it is gratifying that we have a few sane people left who are not overwhelmed with all the phony activities so widely publicized.

And so to bed.

Fondly,

EGH/tm

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*5 Xue  
car for her  
to see*  
andré previn

January 19, 1964

Dear Edith:

I have been hopping around the country on my winter tour these past few weeks. Now I have a short respite at home, until February 7, and then Dory and I will leave for more concerts, which will keep us travelling until middle of April. We will be in New York in the middle of March, and will be able to stay 8 days. We are both looking forward to seeing you and spending lots of time with you.

Since the last time we saw you, we have used remarkable restraint in buying pictures, and have carefully kept adding to a fund marked "Stuart Davis". As you well know, we have been greedy for one for such a long time, and finally I think we can afford to acquire a good picture. Last year, you had a sensational one hanging upstairs in the Gallery, and I remember that the price was around \$9000. I mention the price so as to give you an idea of the size painting we want. What have you around, in that size and price neighborhood? Could you possibly send us some pictures, or at least some assurance that we will be able to get one in March when we arrive? We are already arguing about which wall in our house to put it on.

I wrote Stuart a note some time before Christmas, after receiving your letter telling us about his recuperation. I hope he is well and happy, and I also hope we can perhaps spend a few hours with him again. Please give him our very best regards.

I am sure you are keeping your usual frantic schedule, but then, so am I; I can't remember having worked harder than I have these past few months. Please take care of yourself, let us hear from you soon, and we will see you in a few weeks.

Love,

*Audrey*

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members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

January 25, 1964

Miss Mildred Spencer  
214 Highland Avenue  
Buffalo, New York 14222

Dear Miss Spencer:

I must say that you are a very patient soul and that I appreciate no end your attitude about the Shahn print. The saga of THE BLIND BOTANIST will end very shortly on a positive note. Ben Shahn was here today and promised faithfully that he would give up his own personal print and as soon as this is delivered, it will be forwarded to you - unless you would prefer to get the refund. Do let me know.

Sincerely yours,

EGL/tm

January 22, 1964

Mr. Pierre H. Ferrieu  
14, Avenue des Vignes  
Montfleury-la-Troneche  
Isere, France

Dear Mr. Ferrieu:

Thank you for your letter.

Yes, it was The Downtown Gallery that published the book on "Pop" Hart in 1928. This was the only major publication on the artist and included a large number of reproductions together with a complete record of "Pop" Hart's graphic work to supplement the paintings in various media referred to in the text and reproduced. The popular edition was completely sold out, but I believe we have several copies of the limited edition which contained an original signed lithograph by the artist.

While we acted as Hart's agent until shortly after his death in 1933, his work is now handled by the Lee Malone gallery at 25 East 67th Street, who no doubt can furnish you with much additional data. Unfortunately, the material that we have in our files is all packed up for transmission to the Archives of American Art in Detroit which, incidentally, may also have some information for you. The book is available for scholars at the reduced price of \$15.00 plus transportation charges.

Sincerely yours,

ECH/tm

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January 24, 1964

Mr. M. Helzel  
71 Saddle Lane  
Roslyn Heights, New York

Dear Mr. Helzel:

Mrs. Malpert has asked me to drop you this note stating that you should insure your terra cotta GIRL AND CAT by William Zorach for \$300.00.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Malpert